TWENTY-EIGHT PAGES

THE NEW YORK DRAMATIC MIRROR

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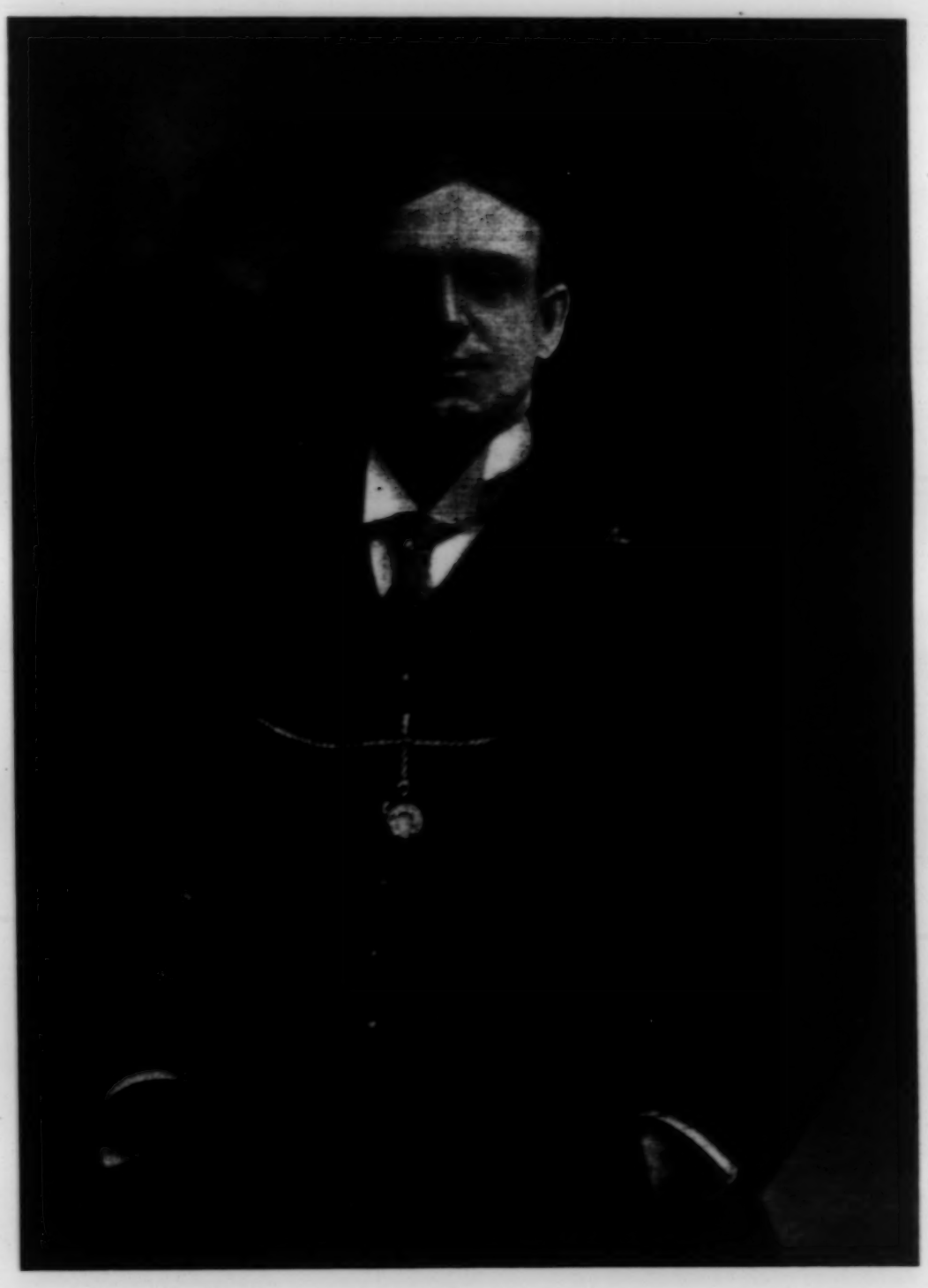

JOE GAWTHORN.

RECOLLECTIONS OF PLAYERS.

VIII.

It is with unalloyed affection for the man personally, coupled with sincere admiration for the man as an artist, that I venture upon this remembrance of Frank Mayo. He was one of

FRANK MAYO.

the most completely admirable characters that ever lived. No profession, no sect, however exalted, classically or otherwise, can boast of a more elevated person—as a scholar, artist or gentleman—than the subject of this sketch. True as steel to his friends, just and liberal in all his dealings with the world, he lived his pure life without a stain. Honored and respected by churchmen and laymen, loved and believed in by his professional associates—a loving husband, an affectionate and indulgent father, he passed away from life without a murmur, without a groan—fell asleep in death as silently as the expiring dew drop from an Easter lily, absorbed again into the life of Him who caned him to the earth as a refreshing draught to cool and beautify this wondrous world.

My pen is incapable of expressing all that I feel is Frank Mayo's soul's inheritance from the loving hearts of those who knew him. As an actor he was ambitious, enthusiastic, never feeling that his mission as a player was complete—always reaching out for a higher excellence than he had attained, and yet always exhibiting that modesty which is the unmistakable symbol of inborn genius. He felt that the dramatic world deserved to be lifted to a higher plane than it occupied; that it should be recognized as the wholesome teacher and guide to all the purest impulses that God had implanted in the soul of man; that the mission of the stage should be instructive, reformatory, and refining. He threw aside every influence that approached the drama to degrade it, and courted with the ardor of a passionate lover every element that could lift and refine it. His genial manner and rare intelligence won for him the admiration of all who came into intimate intercourse with him. I never knew him to utter a silly, meaningless word. His nature was too essentially earnest to permit him to be a trifler. He loved nothing better than wordy tilts with thoughtful people—and so just and generous was he in argument that his opponents loved while they might materially differ in his views.

MARK SMITH.

It is hardly necessary to recall his admirable stage work. All that he did is too recent in the minds of his friends and the public to warrant elaborate details. Therefore I will touch upon only a few of his impersonations. Perhaps his three last efforts were the most finished and rounded of his latter-day delineations—Davy Crockett, Nordeck, and Pudd'nhead Wilson. The last of these closed the list of his life work. In the midst of this triumph, his career ended forever. The whole country is familiar with his Crockett, and doubtless many recall his beautifully heroic conception of Nordeck. Pudd'nhead Wilson, as a title for a play, is not ladened with poetic rhythm, but the part itself is full of exquisite natural touches—the noblest, manliest sentiment, requiring the employment of all his artistic skill in its handling. Little did he dream that it would be his final work. So calm, peaceful and unannounced was his going that those who, only a few moments before, had enjoyed his bright and cheerful conversation were not aware that he was dead. He truthfully went to sleep in death—just such a calm and painless end as those who knew and loved him could have wished for him.

He died on a train, returning from a very successful engagement in the Far West, of heart failure. In recalling him, these beautiful lines of Crosbey's present themselves to my memory:

Tho' the rose and lily wither,
On their garden beds awhile,
Yet the genial vernal weather
Will restore *their* former smile;
But for man, august and splendid,
Than the gods a little lower,
When his dream-like life is ended,
Blooms his withered frame no more.

Shades of friendship passing o'er us,
On Cocytus' farther brink,
In this cup of nectar holy,
Once again to thee I drink!
Thou hast crossed the languid river,
Thou hast paid thy last obole,
Time for thee hath set forever,
Thou hast reached the mystic goal!

Mark Smith—courtly, genial, talented Mark—an actor who, from youth, bore the stamp of gentleman, the stamp that helped to lift him into notice and prominence, and held him there all the days of his life. Son of a distinguished actor, Sol Smith, he reflected in his art work the excellencies of his sire. He was a man of huge stature, towering away above the common—of rare intelligence and brilliant conversational powers. As an actor he was polished and impressive, a worthy disciple of that grand majestic school when men dared to be energetic and impassioned without the fear of being pronounced "ranters"—the howl that many of the critics of this day put up to condemn some of the best actors of the past, and to belittle some of the most natural and talented actors of the present time. Many of these dramatic censors assert that to be natural, "to hold the mirror up to nature," a player must guardedly repress all forceful emotion. No matter how emotionally the lines may be written, he must dole them out with an artificial society gurgle, or ladle them out with the dead-and-alive writhings of a half frozen snake.

Mark Smith was a virile actor. His humor was broad without descending to vulgarity or the clownish tricks of the buffoon for effects. His Sir Peter Teazle was one of his most notable triumphs, in the rendition of which he stood shoulder to shoulder with such artists as Rufus Blake and John Gilbert, and I can pay him no higher compliment. His Sir Anthony Absolute in The Rivals was another of his most finished impersonations. I might name dozens of parts in the high comedy line in which he excelled, but space forbids. It was always a pleasure to see him act, and a privilege to meet him on a social footing. There was a heartiness in his greeting that put you immediately *en rapport* with the man. Kind and sympathetic in his nature, his heart was always ready to receive a good fellow. Full of amusing anecdote and quick in repartee, conversation and with a merry-go-round motion, never lagged in his presence. I cannot remember ever to have passed a dull or tedious hour in his society, and many and many have I enjoyed with him and our boon companions that like him are now memories only. There was a Chesterfieldian finish, seasoned by excellent good sense, in his conversation and manner that was charmingly impressive—so much so that one was very apt to carry pleasing recollections of a sitting with him for a long time. He had a voice that perfectly fitted the man—deep, sonorous and powerful like his colossal frame. He rounded out the circle of his life here while still in the ripened fullness of manhood, ere decay had touched his mind and body—dying while yet in his forties.

Dear, dear!—how the ranks of old friends and companions are thinning out! I am living mainly in the midst of shades of the past! Memory is my chiefest consolation. I lie awake o' nights and the old, old friends troop up before me, so silent, so peaceful as they march by my mental vision beckoning me to join them. And it cannot be very long before I, too, shall pass in review with those who have glided into the mystic world.

FRANK C. BANGS.

JOE CAWTHORN.

A portrait of Joe Cawthorn is printed upon the first page of this issue of THE MIRROR. Mr. Cawthorn as comedian, singer, dancer or musician needs no introduction. He made his professional debut when three years of age at the old Robinson's Hall, New York, in a pickaninny minstrel entertainment. In 1872 he joined his brother, Herbert, and they toured the country for four years, under contract with J. H. Haverly. In 1876 Joe Cawthorn made his first trip to Europe, playing for four years in all the principal halls and pantomimes. Returning to America in 1880, he appeared in vaudeville until 1883, and then starred with his brother in Little Nugget.

After a long and successful tour in this play Mr. Cawthorn joined Patti Rosa as principal comedian for four years, following in the same capacity for a season with Gladys Wallis. In 1895 he reappeared as a star in A Fool for Luck, playing thirty-six weeks with distinguished success and earning for himself an acknowledged place in the front rank of light comedians. Last season he was leading comedian with Corinne. This season he made pronounced personal successes in the massive production, Nature, at the Academy of Music in this city, and later in Miss Philadelphia.

An impression prevails that Mr. Cawthorn can play nothing but German dialect roles, but this is very far from truth. On the contrary, he excels in any sort of neat comedy impersonation. He has received several flattering offers for next season, but they call for travel, and he prefers, if possible, to remain in this city.

TWO COMPANIES FOR LONDON.

The American liner *St Paul* bore away last Wednesday The Heart of Maryland company, to appear at the London Adelphi, and The Belle of New York company, to appear at the London Shaftesbury. A crowd cheered the departing players, everyone sang "Auld Lang Syne," and another peaceful American invasion of England was sent on its way.

With Mrs. Leslie Carter there were in The Heart of Maryland contingent: Maurice Barrymore, Odell Williams, Edward Morgan, Malcolm Williams, Henry Weaver, Jr., Lyon L. Adams, Barry Harwood, Frank R. Mills, Walter Belasco, Benjamin F. Roeder, Helen Tracy, Minnie Dupree, and Helen Macbeth. Mrs. Edward Morgan (Adelaide Cushman) accompanied this party

To exploit The Belle of New York there went George W. Lederer, Gustave Kerker, Dan Daly, Edna May, Barry Davenport, Gerald Coventry, Jessie Carlyle, Helen Dupont, Paula Edwardes, George Fortescue, Mabel Howe, Edwin Hoff, Clara Hunter, Frank Lawton, Hattie Moore, Edd Redway, Phyllis Rankin, George Schuller, and Sylvia Thorne. Mr. and Mrs. J. H. Ryley (Madeleine Lucette Ryley), Henry Dazian, and Marcus R. Mayer were also on the *St. Paul*.

THE BROWN COLLECTION.

The James H. Brown dramatic library will be sold at auction in Boston on April 12, 13, and 14. From the catalogue it is evident that such a collection of volumes relating to the stage has not been put upon the market in many a day. The books are filled with autograph letters, play bills, and penciled memoranda, some of which make interesting reading. For instance, in the report of the Holland Benefit Testimonial Fund, published in New York in 1871, William Winter has the following autograph note: "This was the first of the great benefit movements. It was planned, started, and managed by me—the choice of chairman and all other officers being mine, and every detail of the work being arranged by me.—William Winter." The copy of Joseph M. Ireland's "Records of the New York Stage" contains a photograph and three autograph letters of Mr. Ireland and two play bills of amateur performances held at his residence nearly half a century ago, showing the real interest which the great historian of the New York theatre must have felt in dramatic matters, when he permitted his family to devote themselves to amateur theatricals. Winter's "Life and Art of Edwin Booth" is enriched with autograph letters of such players as Edwin Forrest, E. L. Davenport, F. C. Wemyss, Thomas Barry, John Gilbert, John Brougham, Lawrence Barrett, and William Davidge, while the "Life and Art of Joseph Jefferson," has letters by J. H. Hackett, William B. Wood, Dion Boucicault, William Wheatley, and other players of the past. Mr. Brown possessed so much fine material that even the catalogue makes interesting reading to one who likes theatrical books.

GOSSIP.

Frank A. Burrelle, of press clipping fame, whose picture is herewith given, is as well known in the dramatic profession as in newspaper circles. Burrelle's Press Clipping Bureau, located at 32 Park Row (right in the heart of the newspaper district), is patronized by many of the leading managers who are thus enabled to "keep cases" on the advance man and the out-of-town correspondent. Many stars, too, are patrons, some having their clippings mounted in a Burrelle's Press Album, the most compact and convenient form of scrap book yet devised. THE DRAMATIC MIRROR uses the clipping service, and finds that it valuably supplements the exchange reader's work.

C. M. Ziehrer, Kappelmeister to the Emperor of Austria, has written to John Arnold commending his musical composition, "Agacerie."

Seymour D. Parker has received much praise for his handsome and elaborate scenery provided for Cora Tanner's production of Alone in London.

Mr. and Mrs. Frederick H. Wilson left the Wilson Comedy company at Circleville, O., March 26. Harry F. Curtiss, manager and proprietor, has engaged Edward Wilson and Helen Minkley to replace them.

Lyon L. Adams, who went to London last May with Secret Service, sailed again for the same city last Wednesday with The Heart of Maryland.

Carrie Roma has been engaged as prima donna at the San Francisco, Cal., Tivoli, for the Spring and Summer, during a special revival of grand opera in English. She will go to Europe at the end of this engagement to study Italian and French opera.

A suit, transferred by the Gillin Printing Company to Francis R. Adams, against Augustin Daly to recover $2,061.16, alleged to be due for printing, was before Justice Dickey in Brooklyn last week. Mr. Daly says that the printing alleged to have been delivered was never received by him.

An original play, Cadet Life at the Indian School, will be enacted to-morrow (Wednesday) by the scholars at the Carlisle, Pa., Indian School.

Marguerita Sylva, of Monte Carlo, at the Herald Square, has received from Florida a half dozen tiny green lizards, an alligator, two garter snakes, and a peach basket full of sharks' teeth, shells, and other marine curios.

George E. Martin and Harriet Williams, daughter of Jesse Williams, both late members of Richards and Canfield's My Boys company, were married at Pawtucket, R. I., on March 20.

The bill to prohibit the sale of theatre tickets by other than authorized theatre agents was defeated last week in the Senate at Albany.

A performance was given at the Chinese Theatre in Doyers Street last week in aid of the *Maine* Monument Fund.

Ed F. Galligan, business manager of My Boys, will probably arrange for a Spring tour of Richards and Canfield in Hoyt's A Temperance Town. The tour will commence after Easter, and will include several benefit dates. Many of the original cast will be secured.

At the third performance of the students of the Stanhope-Wheatcroft Dramatic School, at Hoyt's Theatre, April 21, four one act plays will be presented. The list includes A Bundle of Old Letters, by Julia Schayer; A Rainy Day, by Frances E. Johnson; Hands Down, by H. A. Du Souchet, and A Before Breakfast Run, by Henry Stebbins.

Cora Van Tassell produced her new play, A Fair Southener, at Rome, Ga., on March 29. Manager Nutt writes that the play made a very favorable impression and will be the feature of the repertoire in the future.

Thompson and Burrell, now with Gilmore and Leonard's Hogan's Alley, will dissolve partnership at the close of this season.

Virginia Earle and Marguerite Lemon, who had been ill with grip, resumed their roles in The Geisha at Daly's Theatre last Wednesday.

Dorothy Lewis, managed by W. O. Edmunds, has done exceedingly good business in Lost in Greater New York. The trial tour will last ten weeks, the company opening in August to go to the Pacific Coast.

Claudia Carlstedt, late of The Idol's Eye, and Albert Gallatin Wheeler, Jr., son of a New York millionaire, were married in this city last Thursday.

Tommy Shearer banqueted the employes of the Kasson Theatre, Gloversville, N. Y., on March 26.

John S. Terry and Mabel Lambert were married last Tuesday at Pittsburg, Pa.

Eileen O'Moore, on her second tour of the world, reached Honolulu on March 3 and remained until March 19, giving violin recitals at the Opera House to large audiences.

William Thurstone, who died in Buffalo last week, was a great friend of the theatre and actors. He had been secretary of the Buffalo Board of Trade for thirty-six years.

Sutton Vane's latest play, The Bell Ringer, was produced last Monday at the Queen's Theatre, Manchester, England. It will move on the conclusion of its run there to the Princess' Theatre, London. William Calder will produce this play in this country next season, under the title of The Voice of the Bell.

The Tarrytown Widow company laid off Saturday night for rehearsal preparatory to an eight weeks' Western tour. At the performance in the Lyceum Theatre, Elizabeth, on March 30, several professional people saw the play, among them being Selene Johnson, of the Frawley Stock company, William Black, George M. McCarthy, T. B. Harms, and E. A. Kerr.

Otis B. Thayre, of the Tarrytown Widow, is singing a new song on the battleship *Maine*, written by George M. McCarthy. The song made a patriotic success in the Eastern cities.

True S. James will close with The Last Stroke, April 9, and will begin to rehearse in New York a repertoire of romantic plays in which he is to be featured under management of Muller and Bretthauer, opening at Paterson, N. J.

Charles N. Lum, until recently with the stock company at Columbus, O., gave recently a private recital of scenes from Hamlet for the benefit of a Columbus charity. So complete was Mr. Lum's success and so well was he liked that it is said he will appear in a complete production of Hamlet before the season closes.

The bleak old month of March never goes out but the Matinee Girl feels like throwing up her hat and giving a hip-hip-hurrah!

No matter how it may seem to smile, its sunshine is always deceptive. There is treachery in its smile, and grip and pneumonia microbes play hide-and-seek at morning and at night under its auspices.

Talking with a well-known physician the other day I learned that the sick list of March is always a notable increase upon that of the preceding Winter months.

If I had my way, March would be expurgated from the calendar altogether. It plays too many practical jokes on people, forcing them to leave off flannels and let furnaces go out—when—ugh!—you wake up some morning and find Winter has begun all over again, and you have to take your furs out of the moth balls.

It was March also that took The Belle of New York girls away from us. According to the man who works the press, there were a group of disconsolate dudes on the pier, an army of telegraph boys with flowers, and fond farewells were wafted from the steamer's railing back to New York as the vessel pushed off.

It was—oh, so affecting! Only in reality it wasn't a bit like it, you know.

In reality the "Johnnies" of New York are very much overwritten. The idea that they line the stage entrances each night waiting for the girls of the chorus to come out is a well-worn fairy tale.

A "Johnnie" at the stage-door is the exception and not the rule in New York. In Peoria, Ill., they may do that sort of thing, but in this gay city the "Johnnies" have a much better idea of the proprieties of life and of their own importance.

If a canvass were taken of all the stage-doors in town any night after any performance, the fact would be proved that the long row of young men with canes, eye-glasses and bouquets that is supposed to form regularly at the stage entrances exists only in the warmly imaginative mind of the man who writes for the Sunday papers about lost diamonds and legacies.

It is most amazing to listen to all the patriotism that is let loose on street cars these days. Also opinions on the outcome of war, the course which the President should pursue, and exactly what is going to happen.

The world is full of people who know it all just now. And they all want you to know that they know it, too.

I wonder if any of those who are most rampant in their cries for war stop to think of what it all would mean? Or if the street car patriots would be first in the fight against the Spanish tyrant? Or if there is not a great deal of bluster and brag and blow about the necessity for war, and the exact consequences which would ensue in case actual hostilities should commence?

If not—then there is no need for our military academies or our army and navy. For not a day passes that you cannot hear a whole map of campaign laid out in loud tones upon our street cars, and an exact forecast of what will occur within the next few days.

Every ribbon-counter clerk has become a strategist and a diplomat—every grocer's boy knows how to run the nation; and in corner saloons and on corners where men who don't work stop to talk about the Labor question, the starry banner is waving in the breeze most of the time, and the subject of our national honor is hotly discussed.

This war is giving lots of people a chance to talk through their hats.

The news that Viola Allen is going to star has not been received with enthusiasm by the admirers of that charming actress, among whom the Matinee Girl and her numerous prototypes can be reckoned.

Viola Allen, like Georgia Cayvan, has always seemed a part of the company in which she has played. Her associates have made a background against which her delineation of character has shone out splendidly.

But it seems to me that unless she be put at the head of an equally strong organization her gracious, sympathetic style will be lost.

Of course, this is only a private opinion, and a very small one at that; but I recollect feeling just the same about it when Miss Cayvan started on her starring tour.

It was hard to imagine her away from the settings and the atmosphere of the Lyceum, of which she had become a part.

Her place has never been filled to the satisfaction of those Lyceumites who enjoyed her impersonations; nor has she ever seemed to find the play and the company to bring out her talent and charm and sympathetic magnetism—which always touched the hearts of her audiences.

Personally, Miss Cayvan was just the warm, womanly gentlewoman she so often depicted at the Lyceum. A great actress she was not; and yet when one recalls her wonderfully poetic and touching work in The Wife it is impossible to think of any other actress who could invest the character with the charm which she gave to it.

Art is art—and all that—but, except in the case of a Bernhardt or a Duse, few of our women actors can make us forget their own personalities.

And if the personality is a charming one, who wants to forget it? Not I, certainly.

One of our great metropolitan dailies last week published two bits of news of the liveliest importance. In a Sunday issue it gave a page with illustrations to Nina Farrington, whose fascination for mankind was attributed to a diamond tooth which it was stated she possessed.

This article told how, after a heart-breaking career of several seasons, Miss Farrington had finally married a Brooklyn physician. Cruel Fate!

In the same paper, however, a gossipy society writer said: "The attentions of Joe Leiter, the young Wheat King, to Nina Farrington, who is at present in Chicago, are more pronounced than ever."

Nina evidently was getting married in Brooklyn, but still getting in her fascinating specialties at Chicago at one and the same time. Wonderful girl! Wonderful paper!

THE MATINEE GIRL.

IN OTHER CITIES.

DENVER.

The engagement of The Bostonians at the Tabor week March 20-26 has been an artistic treat to our theatregoers. Not alone has it proven a great financial and artistic success, but it has as well been a record breaker, even for the history of the Bostonians, who are accustomed to taking away considerable money from here. At each performance during the week every seat in the house was taken, and all of the camp chairs for which places could be found were sold, and besides people were standing. Receipts for the week's engagement were $9,870.50. So pleased were the management of The Bostonians with their reception here this time that Mr. Barnabee tells me that hereafter they will play Denver every season, and will extend their engagement to two weeks. The Serenade proved a very attractive offering, although in the minds of many not equal to Robin Hood from a musical standpoint. Of the principals of the co. there is little new to be said. Mr. Barnabee is still that rare person upon the stage, an excellent comedian who can also sing. Mr. Barnabee's comedy is just as delicious and unctuous as of yore, and he is just as good natured and agile as ever. He will never grow old, and I trust for many years to come will illumine the stage with his sunny and genial personality. Jessie Bartlett Davis' superb contralto still wins enthusiastic plaudits. Eugene Cowles' magnificent bass, W. H. McDonald's pleasing baritone, and William Philp's sweet tenor continue to delight us, while George Frothingham is one of the most grotesquely funny men on the stage. The success of Alice Neilsen, who was new to Denver, was instantaneous. She is about the daintiest, sweetest and most winsome little woman we have heard in opera for many a day, and she straightway sang herself into the hearts of the audience. She has a beautiful soprano voice which, while not so remarkably strong, is of birdlike purity, and withal she is pretty and has a natural girlish and insonciant manner of acting which is positively charming. James O'Neill 28-April 2.

Edward Harrigan presented his masterpiece, Old Lavender, at the Broadway Theatre 20-26 to fair business. Mr. Harrigan's conception and portrayal of Old Lavender are too well known to require extended comment. It is a remarkable character study, and one that will serve to keep his name green for a long time in the history of the stage. Under the Dome 27-April 2.

At the Lyceum we have plenty of lurid melodrama week beginning 20, as Lawrence Holmes and his co. are presenting The Smugglers. Scenery plays a prominent part in this melodrama and is somewhat better than most of the actors comprizing the co. Lawrence Holmes is probably one of the most wicked, blood-to-the-bridles villains we have had in Denver for many a day. Gracie Beebe and Gus Cohen manage to inject a few bits of sunshine into this rather dismal and dreary affair. Magniscope 27-April 2.

At the Orpheum the stock co. presented The Ticket of Leave Man in an acceptable manner week commencing 20 to good business. S. S. Simpson's Bob Brierly was very well played, and Willard C. Newall did good work as James Dalton. Ray Southard's Hawkshaw the Detective was a trifle too conventional in its enactment, although Mr. Southard looked the part to perfection. Edna Dolloff played Sam Willoughby brightly and pleasingly, and Vail De Vernon made the most of May Edwards. The Operator is underlined.

Frederick North has been engaged as advance agent for Edward Harrigan, and left the city in advance of the co. 24.

A special performance was given at the Tabor matinee 23 for the benefit of the *Maine* monument fund. An excellent programme was rendered, the features of which were solos by Jessie Bartlett Davis, H. C Barnabee, Alice Neilson, and William E. Philp, of The Bostonians; "The Lulu" song and Types of the Bowery by the entire A Boy Wanted co., the third act of Old Lavender by Edward Harrigan and co., music by the First Regiment Band, and a military drill by a selected co. of the First Regiment C. N. G. Mr. S. L. Studley conducted for The Bostonians and Mr Dave Braham for the Harrigan co., while ten young women of the Bostonians chorus sold flowers and programmes.

R. L. Giffen, who has the lease of Manhattan Beach for this Summer, is already branching out in the theatrical world, and at present has negotiations under way for a stock co. theatre in a large Eastern city season '98-99. While Denver would regret to lose Larry Giffen, still it can unhesitatingly commend him to the East as an exceedingly popular, thoroughly capable, and an enterprising, energetic manager.

John Boyle, a Denver boy, who is Eugene Cowles' understudy, sang Will Scarlet in Robin Hood upon the closing night of the engagement, and was very well received. Mr. Boyle has a bass voice of fine timbre, and acquitted himself most creditably.

F. E. CARSTARPHEN.

SAN FRANCISCO.

1492 has been the attraction at the Columbia March 21-27. James J. Corbett 28-April 2.

This has been the last week of The Mysterious Mr. Bugle at the Baldwin and business has been fair. The comedy is well worth the seeing, as it is full of quiet humor and is clean and original. Anna Held 28-2.

The Widow O'Brien has been presented at the Tivoli seventy-seven times in years gone by, and it was revived at this house 21, and will probably be continued for two weeks. The fun is fast and furious from start to finish. Thomas Leary as the widow pervades the scene and he is full of comicality and Irish humor. Edwin Stevens has added a good deal to the part of Count Mennagio, which has made it more amusing than ever. He gives a monologue which keeps the house in a roar every night. Edith Hall's dances are most attractive. Tillie Sallinger and Miss Cooper fill their roles most acceptably. Arthur Donaldson made a good captain, and Phil Branson appears to advantage. In the concert-hall scene there is much specialty talent of a high order. The orchestra, under Mr. Hirschfeld, make a hit with a very funny overture. Great credit is due to George Lask, the stage-manager, who, with the assistance of his clever artists, has given the necessary modern touch to this revival. Business has been very large thus far.

The Girl Up to Date, or Uncle Dudley, has been playing to excellent houses at the Alcazar 21-27. Wallace Shaw as Uncle Dudley gives an excellent interpretation of the part, and it is one of the best things he has done. Charles Bates makes a distinct hit in the character part of Professor Franz. W. H. Pascoe has a congenial role in Charles Fullalove, the recreant nephew, and the remaining male characters are impersonated by Charles Bryant, F. Dennithorne, and Frederick Paulding. Gertrude Foster shows off well in comedy and makes a rollicking Winifred Tiverton. Mrs. F. M. Bates departs from her accustomed old lady roles, and appears as dashing Tilly Du Val. May Wells and Verne Castro complete the female roles. Lillian Leslie, Little Venie, of First Born fame, and Frederick Paulding appear in the third act in specialties, and are received with applause nightly. The Mummy 28-April 3.

The Upper Hand, a stirring melodrama, has attracted large audiences at Morosco's 21-27. Mortimer Snow as Jack Lamar plays the part with a good deal of dash. Fred Butler plays Uncle Josh in his usual artistic manner, and displays much ability as a character actor. Landers Stevens as Newton Drake, the villian, is all that could be desired, and Maurice Stewart does clever character comedy work as Jake Kraus. Frederick Tjader, specially engaged for the part of Ike Beetam, makes a decided hit in the role. Maud Edna Hall as Maud Lamar and Queen Purssell as Gertrude Lamar are attractive, and Lorena Atwood gives an admirable impersonation of the part of Mrs. Wolfe. Julia Blanc is good as Kitty Kettles. La Petite Lund is a clever little actress for one of her years, and makes a charming and natural Birdie Lamar. Ten Nights in a Barroom 28-3, when Harry Mainhall will reappear, having recovered from his recent illness.

At the Chutes Chiquita, the new Zoo, and Captain Cardono with his trained lions combine to make up a list of attractions which have been drawing good crowds during the week.

A Jay in New York will commence a week's engagement at the California 3.

George E. Lask is writing a new review for the Tivoli. It is entitled Round About, and will be produced at this house during the Summer.

W. W. KAUFMAN.

DETROIT.

Walker Whiteside is at the Empire March 28-2. He opened in The Merchant of Venice and followed it with Hamlet and Richelieu. Mr. Whiteside has appeared many times in Detroit and he has a great many admirers here. This young tragedian has come to the front with surprising rapidity. Our Detroit critics are unanimous in pronouncing his work of the most superior order. Mr. Whiteside's principal support in The Merchant of Venice is gained from Lelia Wolstan as Portia, John Sturgeon as Bassanio, Gray Towler as Antonio, John Sainpolis as Gratiano, James Cooper as Launcelot Gobbo, Ola Humphreys as Nirissa, and Antoinette Walker as Jessica. E. S. Willard was to have come to the Empire week beginning 11, but it is now announced that Otis Skinner will fill in this time, and presumably we are not to have an opportunity of seeing Mr. Willard this season.

Many of the good things which were to come our way this season failed to do so on account of the burning of the Detroit Opera House and the inadequateness of the Empire Theatre to accommodate large productions, on account of the limited stage space and the smallness of the house generally. But we expect to be ready for anything next season, as work is being rapidly pushed on our new theatre, which will be second to none in the country by September next.

A Hot Old Time is running at the Lyceum 27-April 2. The co. is headed by Johnny and Emma Ray. It seemingly pleases a large element, for the Lyceum is being well patronized this week, and of laughter there is an abundance. The stars receive clever assistance from John C. Leach, Frank Lalor, Bernard Dyllyn, Gilbert Girard, Madeline Marshall, and Kitty Nelson. Week of 3-9 Hi Henry's Minstrels at the Lyceum.

Under the Dome was given in Detroit for the first time 27 to an immense audience, who gave it an enthusiastic reception. It continues to be largely patronized. It is by all odds Mr. Carter's best work, and is a powerful melodrama, well acted by the present co., some of the principal members of which are Frank Holland, Harry Langdon, Frederic Kimball, G. W. Kerr, Charles McElhaney, D. H. Wilson, T. J. Langdon, Mae Cody Langdon, and Pearl Seward. Next week Gettysburg.

The Watson Sisters' Burlesquers are furnishing the entertainment at the Capitol Square 27-April 2.

KIMBAL.

ST. PAUL.

Henshaw and Ten Broeck, under management of W. W. Randall, presented Dodge's Trip to New York at the Metropolitan Opera House March 24-26 to good audiences. The entertainment is similar in some respects to Dodge at the French Ball, yet the bright and clever changes made both in dialogue and action make it much more interesting and entertaining. The farce goes with vim and is decidedly clean and bright. The singing and dancing are a taking feature. John E. Henshaw is a host in himself and an enjoyable entertainer. He is ably assisted by George Mack. The really good specialties throughout the second act received hearty applause. The trunk scene, introducing the travesty of old-time negro minstrelsy by Henshaw and Mack, is decidedly amusing. May Ten Broeck was excellent and received noticeable favor. Ben F. Grinnell is a good vocalist and dancer. The burlesque specialty contributed by Mr. Grinnell and Ella Gardner was very funny. Blanche Ward plays in a clever manner and is a graceful dancer. Carlotta won much favor in her taking song and dance specialty. Taylor Williams has a fine baritone voice and sings with good effect. The performance took well with the patrons. Clay Clement's character study, The New Dominion, was presented by Mr. Clement and his excellent co. 27-30. Despite the blizzard prevailing a fair-sized and appreciative audience braved the storm 27 to welcome Mr. Clement on this, his return engagement this season; 28 Mr. Clement received a most cordial welcome from a large and representative audience. Mr. Clement is an artist of pronounced dramatic power, portraying the character with perfect naturalness, simplicity and refinement. Frank E. Aiken was excellent in the role of Mr. Randolph. Karra Kenwyn is a very clever and an attractive actress. Nell McEwen is pretty and graceful. Gertrude O'Malley acted in a praiseworthy manner. Annie Filbourne, Thomas F. O'Malley, Jeffries D. Williams, and William B. Mack do good work. Pinafore (local) 31. Burton Holmes will lecture April 7, 8.

The Curse of Gold, produced by Doré Davidson, under the direction of the American Dramatic Co., holds the boards at the New Grand Opera House 27-April 2, opening to fair-sized houses. The plot is light, yet it is given a strong interpretation by a number of clever actors. John Noble, the leading character and hero of the play, was ably presented by Alexander Kearney, who received great applause. Doré Davidson's Abraham Levi was very cleverly worked out. David Hanchett made the most of the part of Judge Laws. William Bonelli was good in the role of Robert Burton. Gus Frankel, Rose Stahl, Ramie Austen, and Nettie Bourne do commendable work. The play does not seem to be a drawing card. Gayest Manhattan 3-9.

One thousand loaves of bread were given away at the entrance of the Grand 26 by the management of The Curse of Gold.

GEORGE H. COLGRAVE.

PORTLAND, ORE.

At the Marquam March 21, 22 Marie Wainwright in Shall We Forgive Her, supported by Edward R. Mawson, Nestor Lennon, Henry Napier, Frank E Jamieson, T. C. Hamilton, Gertrude Whitty, Madeline Lack, and Mrs. F. Gonzalez—an excellent co. and an excellently acted play—drew two full houses. James J. Corbett in A Naval Cadet gave three performances 24-26 to large audiences. The play was rather amateurishly presented.

Frank Lindon and co. gave A Prisoner of Algiers at Cordray's week ending 26 to well filled houses. Neither the play nor the co.'s presentation thereof was a hand-clapping success. The attraction all through, in fine, was gumptionless. World, Keller and Mack's musical farce, Town Topics, opened 27 to capacity of house.

News of the death of Arthur H Bell, at Quebec, March 10, of pneumonia, was received here 21. He is remembered by Portland playgoers of fourteen years ago as the first stage-manager of the Casino Opera House (now Cordray's), and comedian of Jeannie Winston's Opera co., which opened the house in '84, under the management of A. S. Gross. Bell is well recalled for the successes achieved by him then in the operas Donna Juanita, The Prince of Trebizonde, and Prince Methusalem.

The baggage of J. J. Corbett's co. was attached here 26 by Manager Jameson, of the Victoria (B. C.) Theatre, on a breach of contract suit. Jameson says Corbett was booked at his house, but didn't appear. Corbett says that on account of his having the grip he couldn't. Corbett temporarily settled matters by giving bond for the release of his baggage, and he and his co. left for San Francisco 26. The case will be tried at some later day.

Portland Elks have been unable to have Alfred R. Ockerman, who embezzled a large amount of money from the Elks and left for Vancouver, B. C., brought here for trial. Ockerman, in *habeas corpus* proceedings before a Vancouver judge, claimed he was a British subject and the judge dismissed the case. Ockerman's statement of his being a British subject is false. He was admitted to full citizenship here by County Judge Moreland March 30, 1893. He declared his intentions in Multnomah County, Ore., March 24, 1887. Whether or not the local Elks will make further efforts to bring Ockerman here is not known.

O. J. MITCHELL.

PROVIDENCE.

In Old Kentucky was the bill at Keith's 28-April 2 and drew well. The play has been seen here several times, but it is still popular and there are entertaining features enough to make everyone feel satisfied. Lulu Tabor played Madge cleverly, and Frank Dayton, George R. Caine, Alice Rossland, and Florence Stover gave good support. The dancing by the pickaninnies is an applause winning feature. The Last Stroke 4-9. The Widow Jones 11-16.

Under the Red Robe was at the Providence 28-April 2. Sol Smith Russell 4-6. Kellar 11-13.

The Arion Club, Doctor Jules Jordan, conductor, performed Tannhäuser at Infantry Hall 29, with Emma Juch as Elizabeth, Gertrude May Stein as Venus, H. Evans Williams as Tannhäuser, Ffrangcon Davies as Wolfram, and Annie Moulton, Gustav Saacke, George W. Dover, Fred H. Potter, Fred L. Martin, and William W. Flint in other roles. The hall was filled and the club's eighteenth season closed brilliantly.

The customary large audience greeted the Boston Symphony Orchestra in a fine concert at Infantry Hall 30. George W. Proctor was the soloist.

The orchestra at Keith's week 28 played a new march by Charles Lovenberg called "Nestell," and it is a work that cannot fail to add to the reputation of the former leader of the orchestra and present manager of this theatre.

A special feature of the performance of In Old Kentucky at Keith's 1 was a challenge buck and wing dancing contest.

The women patrons of the Olympic week 28 were given 8 x 12 four-color panel pictures of the battleship *Maine* as souvenirs.

Manager Abe Spitz, of the Olympic, was in New York several days last week, and he says that he has secured for next season the most popular farce-comedies and vaudeville extravaganza combinations to be had.

Owing to the illness of Julia Arthur A Lady of Quality, booked for the Providence Opera House week 18, has been canceled.

HOWARD C. RIPLEY.

NEW ORLEANS.

The novelty of continuous performances, as inaugurated by the management of the Baldwin-Melville co., seems to have caught the popular fancy and so far very satisfactory business has been done. The co. opened the second week of its engagement here March 27, and presented during that period The Octoroon, Hazel Kirke, Two Orphans, Master and Man, Monte Cristo, and Ten Nights in a Barroom. The co. has an extensive repertoire, and all plays are presented in an acceptable manner. The actors in the co. are above the ordinary in talent and are to be commended for their versatility and good work. The vaudeville part of the programme is interesting and up to date. The co. is here for an indefinite period.

At the Grand Opera House the veriscope of the Corbett-Fitzsimmons encounter was the attraction 27-2. Two exhibitions daily were given of the fight, and the theatre was crowded on every occasion. A Night Off 3. Grau Summer Opera co. 11—indefinite.

The Girl from Paris, after an absence of a week taken up by one-night stands in neighboring States, returned and was seen here 27-2.

The committee of gentlemen having in charge the securing of a sufficient guarantee fund ($40,000) to enable Mr. Charley, the impresario, to bring a first-class grand opera troupe for the season of 1898-99, report that the required amount is nearly subscribed, and feel safe in stating that New Orleans will have opera during the coming Winter.

Clara Lardinois, soprano, assisted by Mlle. Valdes, contralto, and M. Begue, baritone, gave a well attended concert at the Athenæum 29. These singers, who are in the city on their way home from Costa Rica, were members of the opera co. that opened the Théâtro National, at San Jose, some eight months ago.

A Happy Little Home, which appeared here 20-26, has stranded.

J. MARSHALL QUINTERO.

MILWAUKEE.

Gayest Manhattan drew a packed house at the Bijou March 27, and can fairly be pronounced one of the brightest burlesques seen at this popular house this season. Richard Gorman, Gus Pixley, and James Kiernan divided honors in the principal comedy roles, and Jean McIlmoyle, Kate Michelena, Mabel Montgomery, and Jennie Lewis are suitably cast in leading parts. Noteworthy features of the performance were Richard Gorman's clever work as a farmer from Maine, Gus Pixley's songs, Jean McIlmoyle as the countryman's daughter, and Alta De Kerwen's dancing. Kate Michelena displayed a bautifully clear and sweet voice, and received suitable recalls, and a male quartette rendered several selections creditably. The production, which is plentifully supplied with bright music and up-to-date songs, met with hearty approval. Next week, Calhoun Opera co.

Eine Wilde Sache (A Wild Affair) was performed at the Pabst 27 before a large house. This hilarious farce, which was freely interpolated with songs and dances, aroused incessant laughter among the spectators, who testified their appreciation of the stock co.'s efforts by numerous curtain-calls. Odette received a successful presentation 30. Josef Hofmann and the Thomas Orchestra are announced for April 7. Agnes Sorma, the celebrated German actress, supported by Conreid's Irving Place Theatre co. of New York, will open a four nights' engagement at the Pabst 10.

Owing to illness, Fanny Davenport will be unable to appear at the Davidson 4-6, and the engagement has been canceled.

Lyceum dark.

C. L. N. NORRIE.

MINNEAPOLIS.

The Metropolitan Theatre was dark March 27-30. Clay Clement 31-April 2.

At the Bijou Opera House, Hogan's Alley opened for a week 27 to a large and pleased audience. The production is one of the best of its kind which has ever appeared here. The specialties were all of a very high order. Gilmore and Leonard made a team which would be hard to beat, and kept the audience in continual laughter. Eddie O'Dell was irresistibly funny. The Le Page Sisters made a decided hit in their lightning changes and clever dances. Mazie King looked charming and danced herself into popular favor. The Curse of Gold April 3-9.

George Riddle, dramatic reader, gave a reading from A Midsummer Night's Dream, with orchestral accompaniment, at the Lyceum Theatre 1 under the auspices of the Institute of Arts and Letters. E. Burton Holmes opened a series of four illustrated lectures at the Lyceum Theatre March 30. Mr. Holmes was assisted by Margaret Hubbard in vocal selections.

The annual election of the Minneapolis Lodge of Elks, No 44, was held 25, and resulted as follows: G. F. McNeill, E. R.; A. L. Haser, E. L. K.; William T. Fraser, E. Loyal K.; Frank R. Mason, E. Lecturing K.; Weed Munro, Secretary; E. W. Goddard, Treasurer; C. C. Curtis, Trustee; George R. Seaton, Tiler; A. M. Harrison, Representative to G. L.; W. H. Levings, Alternative Representative. The meeting was characterized by a more than usual amount of harmony and good feeling, and the new officers start out with favorable prospects for the new year.

F. C. CAMPBELL.

COLUMBUS.

Walker Whiteside presented Richelieu, The Merchant of Venice, and Hamlet at the Southern to fair business March 24-26. Mr Whiteside's work was excellent, especially his Hamlet, it being a finished interpretation. He was supported by an excellent co., of which John Sturgeon and Lelia Wolstan did splendid work. The Bostonians 4. Julia Marlowe 5, 6. My Friend from India 7-9.

The stock co. at the Grand presented A Scrap of Paper to the usual well filled houses 28-2. It was cast in a happy manner, Eugene Ormonde, Ben R. Graham, and Robert Rogers taking care of the male roles in a splendid manner, while the work of Kate Blancke was exceptionally fine. Mamie Ryan made her first appearance and made a favorable impression in the small part assigned her. Mr. Barnes of New York and Little Lord Fauntleroy 4-9.

At the High Street, The White Slave was the attraction 24-26. Though old, the drama does not seem to have lost favor, and did fair business. Coon Hollow, with an acceptable cast, did good business 28-30. Thompson's Specialty co. 31-April 2. Cuba's Vow 4-6. A Baggage Check 7-9.

Forepaugh and Sells Brothers' Circus will open here 25, 26.

J. B. DAVIE.

PITTSBURG.

Kate Claxton opened at the Bijou March 28 to good attendance, appearing in The Two Orphans. Next week, The Drummer Boy of Shiloh, under the auspices of Post 3, G. A. R.

Moths was the bill presented at the Grand Opera House 28 by the stock co. This was supplemented by a long list of vaudeville specialties. Next week the stock co. will produce The Ensign.

Francis Wilson in Half a King, at the Avenue, opened to large attendance 28. The opera was mounted in lavish style. Mr. Wilson was irresistibly comic as Tireschappe. Lulu Glaser looked charming and sang sweetly. Miss Glaser's home being at Sewickley, near here, her friends gave her a warm welcome. A Baggage Check 4-9.

Flynn and Sheridan's co. opened at the Academy of Music 28 to the capacity of the house. Next week, Mlle. Ani's Monarchs.

Richard Mansfield opened in repertoire at the Alvin 28.

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Ward and Vokes come to the Duquesne next week. Fanny Rice opened 28.

Minnie Ashley left the De Wolf Hopper co. 27 to join Daly's forces.

E. J. DONNELLY.

KANSAS CITY.

The Coates Opera House was dark March 28-2. The Damrosch-Ellis Opera co. will sing The Barber of Seville 9.

The Devil's Auction was presented at the Grand Opera House 27-2, and pleased good audiences. The cast has been changed considerably since last year, and includes Harry Brown, a clever comedian; Mayme Mayo, a vivacious soubrette, and numerous others. The specialties included the Brothers Phantos, in a clever and difficult aerial ladder act; Colby and De Witt, in acrobatic and balancing work; Alexander Decca, trick bicycle rider, and songs and dances by other members of the co. Concentina Chitten was an unusually graceful premiere danseuse. The Gay Matinee Girl 3-9.

The testimonial concert by the Philharmonic Orchestra tendered to the director, Carl Busch, 27 was a delightful success and well attended. Mr. Busch is to direct the production of his suite, The Passing of Arthur, which is to be ended by the Metropolitan Orchestra at Carnegie Hall, New York, April 11.

FRANK B. WILCOX.

JERSEY CITY.

Andrew Mack in An Irish Gentleman, written by a Jersey City man (Ramsay Morris), was at the Academy of Music March 28-2. Kate Claxton 4-9. At Piney Ridge 11-16.

Jersey City Lodge of Elks, No. 211, elected officers 28, and will have next year as Exalted Ruler P. T. Powers.

Jersey City Lodge of Elks, No. 211, has instructed its benefit committee to arrange for a theatre party at the Academy of Music as a compliment to Mrs. Ettie Henderson. The committee has decided upon 15 as the date, when At Piney Ridge will be the attraction.

Lumiere's cinematographe opened in one of the stores on the principal thoroughfare here 28 and will continue for several weeks, the patronage being good.

The forthcoming engagement of Kate Claxton at the Academy of Music 4-9 will be her first appearance in this city for nine years.

WALTER C. SMITH.

OMAHA.

The Cook Comedians enlivened the Boyd March 25, 26 in the laughable farce, Our Flat. Business was fair. A Hired Girl attracted quite an audience 27 and proved very amusing. After an absence of several years The Bostonians favored us with a short engagement 28, 29, and they certainly have every reason to be pleased with their reception, the house being completely filled at each performance. The Serenade proved as popular as Robin Hood, and as usual the co. is almost beyond criticism. Melba 6. Robert B. Mantell 8, 9. Black Patti's Troubadours 10-13. Primrose and West's Minstrels 17, 18.

The Fatal Card is the bill of the Woodward Stock co. at the Creighton week of 27, and in spite of the strong counter-attraction business has continued splendid. Charles Wayne, Anna Caldwell, and Mathews and Harris in specialties were favorably received.

JOHN R. RINGWALT.

CLEVELAND.

The Lilliputians were seen at the Euclid Avenue Opera House week of March 28 in The Fair at Midgettown. The Baggatto Italian Opera co. April 4-9. Charles Coghlan 11-16.

Eugenie Blair, supported by a fine co., presented East Lynne at the Lyceum March 28-2. Walker Whiteside 4-9.

At the Cleveland Theatre March 28-2 Agnes Wallace-Villa in The World Against Her was the attraction. A Romance of Coon Hollow 4-9.

Cleveland Lodge, No. 18, B. P. O. Elks, has been requested by Grand Rapids Lodge, No. 48, to initiate Doctor George W. Purdy, husband of Fannie Rice, during the week of 11.

Clara Morris will be the opening attraction at Euclid Beach Park in May.

Professor John G. Scorer, the newly elected Exalted Ruler of Cleveland Lodge of Elks, is an old professional, and now at the head of the Cleveland School of Oratory, and has many friends in the theatrical profession.

WILLIAM CRAXTON.

ATLANTA.

The Punch Robertson co. closed at the Lyceum March 26 with Always on Time, a very clever melodrama. Mr. and Mrs. Robertson were very popular with the people, and received numerous encores. The rest of the cast was very good.

The Imperial is enjoying the largest business since its opening. Sam T. Jack's Tenderloin co. is the bill 27-April 2. Jennie Yeamans made the hit of the bill and was encored repeatedly. She is decidedly clever. Willis Clark, James Thompson, the Fonti-Boni Brothers, and Reese and Swan, were all good. Karina, the French chanteuse, was excellent. A very clever burlesque, the Silly Dinner Trial, concludes the bill.

JOHN H. THOMPSON.

GALVESTON.

The Girl I Left Behind Me is at the Grand March 22, 23. Next week, N. C. Goodwin and the Jules Grau Opera co.

C. N. RHODE.

CORRESPONDENCE

ALABAMA.

BIRMINGHAM.—O'BRIEN'S OPERA HOUSE (Grambs and Theiss, lessees): James Young March 23 presented David Garrick to well filled house, and the appreciation of the audience was manifested in continual applause. The performance was a benefit for the local lodge of Elks. Mr. Young closed his engagement 24 with a presentation of Hamlet to large and pleased house. The Girl from Paris drew a fair audience 25; scenery pretty and costumes attractive. Lillian Tucker co. 28-April 2.

TUSCALOOSA.—ACADEMY OF MUSIC (John G. Brady, manager): James Young in The Lady of Lyons March 25 (Elks' benefit); crowded house. David Garrick 26.—ITEMS: After performance 25 the Elks gave a reception and banquet on the stage in honor of James Young and his co.—Manager Brady has left for Mobile to reorganize the Elks there.

MOBILE.—THEATRE (J. Tannebaum, manager): The Prodigal Father March 22, 23; good business and gave satisfaction. George W. Monroe 28 did not appear. The regular season here has closed.

ANNISTON.—NOBLE STREET THEATRE (Frank Connelly, manager): Wang drew the largest audience of the season March 24. Co. capable. The work of J. W. Kingsley, Edith Howe, Laura Denio-Shorter deserves special mention.—ITEM: Miss Shorter is a social favorite here. She received a number of beautiful floral offerings and was given a reception after the opera by the Woodstock Guards, a local military company.

SELMA.—ACADEMY OF MUSIC (B. F. Toler, manager): George W. Monroe March 29.

ARIZONA.

TUCSON.—OPERA HOUSE (A. V. Grossetta, manager): 1492 April 6. Hettie Bernard Chase 18.

BISBEE.—OPERA HOUSE (E. B. Mason, manager): Zomlach, magician, April 1-3.

ARKANSAS.

HOT SPRINGS.—OPERA HOUSE (J. W. Van Vleit, manager): Krause-Stout Big co. March 21-26; large

houses; performances much enjoyed. Plays: Pearl of Savoy, Our American Girl, Daughter of the Regiment, The Gamester, Camille, and Dixie Land. Same co. 28 April 2.

JONESBORO.—MALONE'S THEATRE (W. T. Malone, manager): Columbia Lady Guards March 31. Otto H. Krause 18 20.

VAN BUREN.—OPERA HOUSE (H. A. Britt, manager): Hughes Family March 24; large and enthusiastic audience.

HELENA.—GRAND OPERA HOUSE (Newman and Ehrman, managers): Maude Granger in Brother for Brother March 28; poor house.

CALIFORNIA.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): Brady and Ziegfeld's co., with Anna Held as the magnet, appeared in A Gay Deceiver and The Cat and the Cherub March 22 26 to good business. Shore Acres, a great favorite here, drew largely 24-26, 1402 29, 30. The Mysterious Mr. Bugle 31 April 2. Never Again 14-16. James J. Corbett 18-20.==BURBANK THEATRE (John C. Fisher, manager): The Belasco-Thall Stock co. will begin a season 28, opening in The Girl I Left Behind Me.==ITEMS: Frank W. Conant is with us for a few days as manager of Shore Acres. Frank is an old time Angelene and the most popular theatrical man that comes to our city.—Manager Fisher, of the Burbank, who has been very ill with pneumonia, is now out of danger. Treasurer Ed Mansfield says: "It was caused by the 'new money' that Fred Belasco spent while being piloted around town by Manager Fisher."—James A. Berne was handsomely entertained at the residence of Captain A. C. Jones during his stay here.

STOCKTON.—YOSEMITE THEATRE (Charles P. Hall, manager): Elks' benefit drew a packed house March 21. The Hunchback, by the Waldorf Dramatic co., was the attraction. Janet Waldorf and Mr. McVay were good; rest of co poor. Primrose and West's Minstrels 25. Shore Acres 29. Joseph Holland April 4. J. J. Corbett 8. Anna Held 12.==AVON THEATRE (George Simpson, manager): The Fontannas opened the house for week 22, giving hypnotic and mind reading exhibitions; good business.

WOODLAND.—HERSHEY OPERA HOUSE (J. V. Leithold, manager): Janet Waldorf co. in Ingomar March 23 and The Hunchback 24. Miss Waldorf is a thorough artist. Those Woodlandites were indeed fortunate to witness her handling of Parthenia and Julia. If she ever comes to Woodland again she will not be dissatisfied with her reception.

OAKLAND.—MACDONOUGH THEATRE (Friedlander, Gotlob and Co., lessees): Primrose and West's Minstrels March 21-23; excellent performances; large audiences. Shore Acres 30, 31. The Mysterious Mr. Bugle April 4-6.==OAKLAND THEATRE (J. J. Collins, manager): Si Perkins 21-26; excellent business. Sam Burton in the title-role made a great hit. The Fontanas 28-April 2.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): Black Patti's Troubadours March 14, 15; full houses; good performances. James A. Herne 22, 23. Anna Held 24. The Mysterious Mr. Bugle 29. 1402 31.

RIVERSIDE.—LORING OPERA HOUSE (F. A. Miller, manager): Black Patti's Troubadours March 16; S. R. O. James A. Herne in Shore Acres 21; full house. Columbia (local) 22, 23; good houses. Joseph Holland 29.

COLORADO.

GREELEY.—OPERA HOUSE (W. A. Heaton, manager): The Mikado (local) March 21; fair business; audience pleased. A Boy Wanted 28; good business; fine performance. Welsh Prize Singers 6.

LEADVILLE.—WESTON OPERA HOUSE (Mrs. L. Weston, proprietress): Roland Reed in The Wrong Mr. Wright March 21; co. creditable; large audience. Black Patti's Troubadours 30.

ASPEN.—WHEELER OPERA HOUSE (Billy Van, manager): A Hired Girl 19. Black Patti's Troubadours March 29.

CRIPPLE CREEK.—GRAND OPERA HOUSE (U. G. Danford, manager): Roland Reed in The Wrong Mr. Wright March 22, 23 to fair business. Sanford Dodge in Damon and Pythias 27 to fair house. Black Patti's Troubadours 31. James O'Neill April 13. Robert Mantell 18.

WINSTED.—OPERA HOUSE (J. E. Spaulding, manager): Westfall's Comedy co. opened here for a week March 28 to good business. Bourne Comedy co. April 4.

PUEBLO.—GRAND OPERA HOUSE (H. F. Sharpless, manager): Roland Reed March 24 in The Wrong Mr. Wright to large and pleased audience.==DE REMER THEATRE (Lockin and Harris, managers): Under the Dome 24, 24; S. R. O.;

CONNECTICUT.

NEW HAVEN.—HYPERION THEATRE (G. B. Burnell, manager): Sousa's Band gave a fine concert March 24 to large and tumultuous gathering. William Gillette in Secret Service 25. E. H. Sothern in The Adventures of Lady Ursula to capacity 28. Richard Golden in The Isle of Champagne 29 to small house. Katherine Germaine, who plays the part of Priscilla, was unable to appear, and Maud Lillian Berri sang the part delightfully and was the most enjoyable feature of a rather dull performance. Sol Smith Russell 30 to crowded houses; The Rivals was the matinee programme, Mr. Russell making a capital Bob Acres. A Bachelor's Romance was thoroughly enjoyed in the evening. The Bride Elect 1-2. Frank Daniels 4, 5. Castle Square Opera co. 7. What Happened to Jones 8, 9. Sowing the Wind 11. De Wolf Hopper (return date) 12, 13. Digby Bell 15. A Stranger in New York 16. A Day and a Night 18, 19.==GRAND OPERA HOUSE (Starr and Breed, managers): John L. Sullivan and his co. packed the Grand 24-26. Side Tracked to topheavy houses 28-30. N. S. Wood, a favorite here, did capital business 31-April 2. Isham's Octoroons 4-6. Rice and Barton co. 7-9. Rose Sydell's London Belles 11-13. Dan McCarthy (return date) 14-16. Humanity 18-20. Business at this house has continued good during Lent, the matinees being especially well attended.==ITEMS: William Gillette, E. H. Sothern, and Virginia Harned were all the recipients of much attention while in the city. Justine Ingersoll entertained Margaret Anglin of the Sothern co. 28. Miss Anglin is considering an offer from Richard Mansfield for next season.—Mrs. G. B. Bunnell, wife of Manager Bunnell of the Hyperion, read an interesting and instructive paper on astrology before the Literary Club 25. Mr. Bunnell has been in Southport for the past few days looking after the repairs of his attractive Summer home.—John J. Splain, manager of Poli's Waterbury Theatre, spent 24 here.—The banquet arranged for John L. Sullivan by his admirers 25 was given up because of Mr. Sullivan's Madison Square Garden engagement.

JANE MARLIN.

HARTFORD.—PARSONS' THEATRE (H. C. Parsons, manager): E. H. Sothern, supported by a finished co., held the close attention of a large audience March 25, presenting The Adventure of Lady Ursula. Mrs Leslie Carter in The Heart of Maryland 26 to two immense audiences, who applauded enthusiastically. The cinematographe of The Passion Play, with appropriate music and lecture, 28, 29, drew only fair audiences. The Hartford Wheel Club gave a very meritorious minstrel performance to a good-sized audience 30. Sol Smith Russell 31. Otis Skinner April 1, 2. Oh! Susannah 4. The Isle of Champagne 5, 6. Tennessee's Pardner 7-9. Frank Daniels 11, 12.==HARTFORD OPERA HOUSE (Jennings and Graves, managers): Graham's Southern co., composed of colored artists of merit, 24 executed pleasing negro melodies and dancing, with a novel cake walk finish, to a large and well pleased house. Good-sized audiences greeted The Tarrytown Widow 25, 26 and were greatly amused. The Spooners opened 28 for a week to S. R. O. The audiences have continued gratifying. French Folly co. April 6, 7. The Pulse of New York 8, 9. Dan McCarthy 11. Graham's Southern co. (return date) 11-13.==AUDITORIUM: Vaudeville was put on 28 for two weeks and has attracted slim audiences.==ITEMS: Jay Hunt, of the Grand Theatre, Boston, will conduct a vaudeville entertainment at Werder's Park this Summer.—Byron Ongley, who so successfully staged Shenandoah recently, will give a monologue entertainment at Unity Hall 12.—The week of 21 was the banner one of the season at Parsons' Theatre, the receipts exceeding $11,000.

A. DUMONT.

MIDDLETOWN.—THE MIDDLESEX (Middlesex Assurance Co. managers): Otis Skinner, with a competent co., presented Prince Rudolph March 29 to a delighted audience. Mr. Skinner and Maud Durbin were obliged to answer curtain-calls after each act. The Idyll of the Mill (local) 12, 13. De Wolf Hopper 14.==MCDONOUGH'S THEATRE: Down in Georgia 30 to fair business.

NORWICH.—BROADWAY THEATRE (Ira W. Jackson, manager): Corse Payton Stock co ended a week of good business March 26. This is one of the best of the cheap price cos. Pudd'nhead Wilson was repeated 28 to a good-sized house. Edwin Mayo is capital in the title-role and the rest of the co are excellent. Otis Skinner in Prince Rudolph 30. Evangeline (local) April 1.

MERIDEN.—OPERA HOUSE (A. Delavan, manager): Down in Georgia March 29; poor business and performance. Richard Golden in The Isle of Champagne 30; large business. Frank Daniels April 2. A Stranger in New York 15.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray, manager): Earle's Centograph and Specialty co. March 25, 26 gave a poor performance to very small audience. Manager Gray rang down the curtain 25 and would not allow co. to play out 26. Passion Play pictures 30, 31; fairly attended. Isle of Champagne April 7. Robert Ingersoll 14.

WATERBURY.—POLI'S THEATRE (Edward Goodman, manager): Tennessee's Pardner March 25 26 pleased fair audiences. Otis Skinner, supported by an excellent co., in Prince Rudolph, gave an enjoyable performance to a good audience 28. The Gay Girls from Gotham presented an entertainment which pleased good sized audiences 29, 30. Side Tracked 31-April 2. Primrose and West's Minstrels 4.==JACQUES OPERA HOUSE (Jean Jacques, manager): The Crane Players, supporting the Elmore Sisters, closed a successful week's engagement 26. The Pulse of New York 28, 29 pleased large audiences. Schendel, the boy pianist, attracted a fair audience and gave an artistic entertainment 30. The Bride Elect 31. Sol Smith Russell April 1.==JACQUES AUDITORIUM (Jean Jacques, manager): Sousa's Band gave one of their popular concerts 23 before an audience that filled the house.

NEW LONDON.—LYCEUM THEATRE (Ira W. Jackson, manager): Pudd'nhead Wilson March 26; second appearance; five performances to good business. Corse Payton Stock co. opened for a week 28; specialties good; fine business. Repertoire: Woman Against Woman, An Unequal Match, Only a Farmer's Daughter, East Lynne, Alone in London, A Member of Congress, The Banker's Daughter, and Ten Nights in a Bar Room. Sol Smith Russell April 7.

NEW BRITAIN.—RUSSWIN LYCEUM (Gilbert and Lynch, managers): Martin's U. T. C. March 19 canceled. The Heart of Maryland 25 to S. R. O.; co. evenly balanced; good satisfaction. Richard Golden and Katherine Germaine in The Isle of Champagne 31; co. frequently applauded; business fair. Oh! Susannah 5. Frank Daniels 8. Sowing the Wind 12. Secret Service 29.==OPERA HOUSE (F. W. Mitchell, manager): The Crane Players 28-April 2; business fair. Associated with Mr. Crane are the Elmore Sisters, who scored a hit in the following plays: Daly's Daughter, Boy from Boston, The Two Kids, Legally Dead, All For Money, and The Waifs of the Street. Dan McCarthy 8, 9. Side Tracked 22.

BRIDGEPORT.—PARK CITY THEATRE (W. L. Rowland, manager): The Passion Play pictures by cinematographe March 24-26 attracted many who usually abstain from theatregoing during Lent. The Bride-Elect 29. Sol Smith Russell April 2. Primrose and West's Minstrels 5. Frank Daniels 6.==SMITH'S AUDITORIUM (Edward C. Smith, manager): John L. Sullivan's friends were out en masse at his return dates 21-23. Side Tracked did well 24-26. Rice and Barton co. to very heavy business 29-30 and gave a very lively performance. The Pulse of New York opened 31 for three days. Dan McCarthy (return date) April 4-6. Miss New York, Jr., 7-9.

TORRINGTON.—OPERA HOUSE (F. R. Matthews, manager): The Pulse of New York March 30; fair house; performance good. Bourne Comedy co. April 4. Passion Play 6. Side Tracked 23.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (Jesse E. Baylis, manager): Cissy Fitzgerald in The Foundling 25. Veriscope 26; packed house. The Bride-Elect 28. The Sporting Duchess 29; good business. De Wolf Hopper April 2. A Stranger in New York 4. Cuba's Vow 9. U. T. C. 11.

FLORIDA.

ST. AUGUSTINE.—GENOVAR'S OPERA HOUSE (B. Genovar, manager): Oliver Doud Byron in The Plunger March 15 and The Ups and Downs of Life 16; fair houses; performances excellent.

GEORGIA.

SAVANNAH.—THEATRE (David A. Weis, manager): A large and fashionable audience welcomed Margaret Mather in Cymbeline March 21. Miss Mather gave an excellent portrayal of Imogen and acknowledged several curtain calls. Praise is due O'Kane Hillis, B. T. Ringgold, E. A. Eberle, Mark Price, and Augusta De Forrest. M. E. Rice's Comedy co. presented A Night at the Circus and Fun on the Bristol 24-26; business large opening night, but decreased greatly afterwards; performance and co. good. Punch Robertson co. 28-April 2.

ROME.—NEVIN'S OPERA HOUSE (James B. Nevin, manager): Wang March 25 to good house; performance not up to expectations. Cora Van Tassell 28-April 2.

ATHENS.—NEW OPERA HOUSE (H. J. Rowe, manager): Wang March 29 to good business; excellent performance. James Young April 22.==ITEM: Margaret Mather, billed for 24, arrived in the city at noon suffering from a severe attack of laryngitis, and was unable to appear at night.

MACON.—ACADEMY OF MUSIC (Henry Horne, manager): Wang March 26 to fairly good business; co. satisfactory. Edith Howe was well received and deserves special mention. Punch Robertson co. 5-9. The Girl from Paris 13. Columbia Opera co. 22, 23.==ITEM: Laura Shorter, of the Wang co., was entertained by relatives here.

MILLEDGEVILLE.—OPERA HOUSE (Walter Paine, manager): A Night at the Circus March 23; co. and performance good. Stark and Tolson's Comedians 4-6.

AMERICUS.—GLOVER'S OPERA HOUSE (George H. Fields, manager): Merry Widows failed to materialize March 22. Stark and Tolson's Comedians opened for a week 28.

IDAHO.

WALLACE.—MASONIC TEMPLE (M. J. Flohr, resident-manager): Dan Sully in O'Brien the Contractor to a large and enthusiastic audience March 21. Marie Wainwright canceled 30. Daniel Bandman April 4. A Texas Steer 7.

CALDWELL.—OPERA HOUSE (A. P. Isham, manager): Elison Dante, magician, March 23, 24; business fair; performance good.

POCATELLO.—OPERA HOUSE (H. B. Kinport, manager): Bittner Theatre co. March 17 20; big business; good satisfaction. Marie Jansen in The Nancy Hanks 23; poor house; audience pleased. Richards and Pringle's Minstrels 24; good house; audience pleased. Harry Corson Clarke 4.

BOISE CITY.—COLUMBIA THEATRE (J. A. Pinney, manager): Bittner Theatre co. opened for a week 21 and gave satisfaction to crowded houses. Repertoire: The Millionaire's Wife, Friends, The Great Diamond Mystery, Mother and Son, Rip Van Winkle, and Master and Man.

ILLINOIS.

EAST ST. LOUIS.—MCCASLAND'S OPERA HOUSE (William Knupple, manager): Owing to miserable weather Under the Polar Star did poorly March 27. The scenic features of the play were the most elaborate ever seen here; co. fair. Two Little Vagrants 3. Miss Francis of Yale 17.==ITEM: Judging from the attractions that have played the Opera House in the past few weeks, and also from the ones that are booked to appear, Mr. Krupple, the lessee and manager, evidently means to provide a place of entertainment at which the amusement loving people of this city can enjoy a first-class performance without going to the expense and inconvenience of crossing to St. Louis. Business is improving every week and the house bids fair to regain its former prestige.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): Gibney Comedy co. to good business March 21-26 in The Black Flag, Passion's Slave, A Life for a Life, East Lynne, and A Woman's Revenge. Maud Dennis, of this city, is a member of the co., appearing on the programme as Maud Leone. Her many friends were pleased with her work.==ITEM: Manager Jones attended a meeting of the managers of the Western Theatrical circuit at Des Moines 21.

SPRINGFIELD.—CHATTERTON OPERA HOUSE (George Chatterton, manager): Hall's Minstrels pleased large audiences March 21, 22. Fanny Davenport, booked for 28, did not appear.

STERLING.—ACADEMY OF MUSIC (M. C. Ward, manager): Fabio Romani 9. A Breezy Time 22

JACKSONVILLE.—GRAND OPERA HOUSE (H. M. Ravenscroft, manager): The Span of Life March 2. Scalchi 9. Darkest America 16 pleased a topheavy house. Devil's Auction 22; big business; co. satisfactory. Lewis Morrison 28 in The Master of Ceremonies. The Cherry Pickers 29. A Trip to Chinatown April 2. Shore Acres 6. South Before the War 9. Chase-Lister co. 11-16.

DECATUR.—POWERS' GRAND OPERA HOUSE (J. F. Given, manager): Agnes Herndon co. March 21-26; large houses; entire satisfaction. Greater New York Minstrels 28-30. The Cherry Pickers April 1.

CLINTON.—NEW OPERA HOUSE (John B. Arthurs, manager): Greater New York Minstrels March 26; small audience; pleased.==RENNICK OPERA HOUSE (Benion and Wilson, managers): Dark.

ROCK ISLAND.—HARPER'S THEATRE (Charles Blener, manager): Morgan-Gibney co. 27-April 2 opened in The Black Flag to full house; co. gave satisfaction. South Before the War 3. Thomas W. Keene 6.

LINCOLN.—BROADWAY THEATRE (Cosgitt and Foley, managers): Curtain-calls were numerous on the occasion of Robert Mantell's production of A Secret Warrant March 25. Mr. Mantell has a strong play and a good co., and we were glad to meet again his genial manager, Mark Hanley. Greater New York Minstrels 31. Passion Play April 1. South Before the War 15. Hogan's Alley 18.

ELGIN.—OPERA HOUSE (F. W. Jencks, manager): Dorothy Lewis in Alone in Greater New York March 26; small house; attraction fair.

AURORA.—OPERA HOUSE (J. H. Plain, manager): A Hired Girl did fair business and gave satisfaction March 24. Darkest America April 14.

BLOOMINGTON.—NEW GRAND (J. T. Henderson, manager): Calhoun Opera co. March 24-26 in The Grand Duchess, Amorita, and Fra Diavolo, to big business. Holden Comedy co. 4-9. Shore Acres 12. Roland Reed 13. South Before the War 14.

DIXON.—OPERA HOUSE (F. A. Truman, manager): Daly's Comedians March 25, 26; fair attendance; poor entertainment. Darkest America 7. Fabio Romani 8. Barbour's Comedy co. 11-16. A Breezy Time 23.

GALESBURG.—AUDITORIUM (F. E. Berquist, manager): Darkest America March 24 gave a good performance to a large house. A Hired Girl 26 failed to please a small house. Agnes Herndon opened for a week 28 to big business, presenting La Belle Marie 28 and A Convict's Crime 29. South Before the War April 4. Uncle Josh Spruceby 6, 7. Shore Acres 9.

QUINCY.—EMPIRE THEATRE (Chamberlin, Harrington and Co., managers): Holden Comedy co. closed a successful engagement of one week March 19 and gave satisfaction. The Cherry Pickers 28. Uncle Josh Spruceby 29, 30. Roland Reed 2.==ITEM: The directors of the Empire Theatre have renewed the lease to Chamberlin, Harrington and Co. for three years.

MOLINE.—WAGNER OPERA HOUSE (R. H. Taylor, manager): Darkest America March 25 to S. R. O.

LA SALLE.—ZIMMERMANN OPERA HOUSE (E. C. Zimmermann, manager): Schaffer's Vaudeville co. March 27 had miserable weather and played to a small but pleased house. Robert Mantell in A Secret Warrant 3. Thomas W. Keene 5.

SHELBYVILLE.—OPERA HOUSE (C. L. Wagner, manager): Donaldson's cinecograph March 30, 31. Eunice Goodrich co. April 12, 13.

TAYLORVILLE.—VANDEVEER OPERA HOUSE (W. H. Kaup, manager): Donaldson's cinecograph March 24, 25 canceled. Georgia Minstrels 23 and Nashville Students 28 to good business; audiences pleased. Greater New York Minstrels April 12.

FREEPORT.—GERMANIA OPERA HOUSE (Phil Arno, manager): Alone in Greater New York, with Dorothy Lewis in the leading role and a capable co., before a large and pleased audience March 25. Fabio Romani April 7.

OTTAWA.—SHERWOOD OPERA HOUSE (C. H. Hodkinson, manager): Our Flat April 2.

INDIANA.

NEW ALBANY.—LYCEUM THEATRE (J. B. Weber, manager): Beach and Bowers' Minstrels drew light business March 29. The performance was fairly good and gave satisfaction. Brachard, the contortionist, performed some very difficult feats, and is without doubt the best we have ever seen here. The musical sketch of Coburn and Baldwin was most enjoyable. Lieutenant Peary 31.==ITEMS: Lawrence Griffith, of Meffert Stock co., spent Sunday here with friends.—Brachard, the contortionist, now with Beach and Bowers' Minstrels, will leave for St. Louis to join Ringling Brothers' Circus.—Harry Ward and Coburn and Baldwin, of Beach and Bowers', have leased the Barlow Brothers' Minstrels, and will shortly put it on the road for a Summer season.

W. L. GROVE.

MARION.—GRAND OPERA HOUSE (E. L. Kinneman, manager): Hopkins' Trans-Oceanics furnished fun and amusement to three large houses March 25, 26. The McAvoys, Apollo, Carlin and Clark, Mlle. Aimee, and the Brothers Herne won strong applause. A Trip to Chinatown was well received 28; co. excellent. Donnelly and Girard in The Geezer to a good audience 30; specialties good. Georgia Minstrels 4. Calhoun Opera co. 12, 13.==WHITE'S THEATRE (E. L. Kinneman, manager): Willard's Comedians filled a satisfactory engagement 28. Night Owls 31-April 2. Senter Payton co. 4-9.==ITEMS: Mae Lowery, of the Donnelly and Girard co., will be replaced by Jessie Gardner at Newark 1.—George A. Manchester closed with Primrose and West at New Orleans, and has joined the Donnelly and Girard co. for the remainder of the season.—The local lodge of Elks will initiate the class of fifty 7.

FRANKLIN.—NEW OPERA HOUSE (Martin and Woodsmall, managers): Hennessy Leroyle in Other People's Money March 21; fair house; good performance. Thomas W. Keene in Othello 19; large and pleased house. Mackay Opera co. 22, 23 in Said Pasha and Olivette; good performances; houses small. Beach and Bowers' Minstrels 31.==ITEM: The Mackay Opera co., unable to leave the city 24 because of washouts by flood, played a benefit for flood sufferers that night, a liberal portion of receipts being given to the city relief committee.

NOBLESVILLE.—WILD'S OPERA HOUSE (C. C. Curtis, manager): Mackay Opera co. in Said Pasha March 25; large house; good performance.==ITEM: Isabelle Sargent joined the Mackay Opera co. at Noblesville.—The Mackay Opera co. have closed a contract for a Summer season at Reed's Lake, Grand Rapids, Mich.

LAFAYETTE.—GRAND OPERA HOUSE (George Seeger, Jr., manager): John Griffith in Richard III. March 21; small business. The Geisha 22 drew large and enthusiastic audience. Robert B. Mantell 23 in A Secret Warrant deserved a much better house. No further bookings at present.

MUNCIE.—WYSOR'S GRAND OPERA HOUSE (H. R. Wysor, manager): Hopkins' Trans-Oceanics March 24; fair house; good performance.

EVANSVILLE.—GRAND (King Cobbs, manager): Brother for Brother April 1.==PEOPLE'S (T. J. Groves, manager): Cuba's Vow drew fine house week 27; performance enjoyed. Greased Lightning April 3. J. E. Toole 10.

LA PORTE.—HALL'S OPERA HOUSE (Hall and Gish, managers): The Real Widow Brown March 16; good performance; light house. Alone in Greater New York 21; fair performance; good business. Porter J. White in Faust 28. Reitch and North's U. T. C. April 2.==LAY'S OPERA HOUSE (John Wolf, manager): Cosmopolitan Novelty co. and cinematographe 11-13. Knowles Comedy co. 18-23.

AUBURN.—HENRY'S OPERA HOUSE (J. C. Henry, manager): Mackay Comic Opera co. April 1. The Heart of Chicago 9. White's Faust 18.

SOUTH BEND.—OLIVER OPERA HOUSE (F. C. Nipold, manager): Dark.==GOOD'S OPERA HOUSE (J. B. Toms, manager): Arnold's Fun Makers March 21-26; liberal patronage.==ITEMS: Fanny Davenport, who was to have appeared at the Oliver 7, has been obliged to cancel owing to her serious illness.

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—The foundation for the new Studebaker Theatre has been completed and work on the walls is now progressing. It is expected to have the house ready for the season of 1899-99.

ELKHART.—BUCKLEN OPERA HOUSE (David Carpenter, manager): Porter J. White in Faust March 28; performance good; small business. Mr. and Mrs Robert Wayne 4-9. Henshaw and Ten Broeck 12. Stetson's U. T. C. co. 20. Darkest America 29.

FRANKFORT.—COLUMBIA THEATRE (G. Y. Fowler, manager): Faust March 29. Beach and Bowers' Minstrels 12. U. T. C. 13.

MIDDLETOWN.—ELLIOTT OPERA HOUSE (Jap Van Matre, manager): Mackey Comic Opera co. in Said Pasha March 21; crowded house; performance well received. Beach and Bowers' Minstrels April 8.

CRAWFORDSVILLE.—MUSIC HALL (Townsley and Thomas, managers): Vitascope of Corbett and Fitzsimmons fight to a large house March 28; everyone pleased. Faust 30. Holden Comedy co. 31-April 2. Shore Acres 21.

GARRETT.—WAGNER OPERA HOUSE (J. W. Wagner, manager): White's Faust 15.

COLUMBUS.—CRUMP'S THEATRE (R. F. Gottschalk, manager): Home talent gave a benefit performance of The Old Homestead (by special permission of Denman Thompson) to a crowded house. Holden Comedy co. opened for a week to good audience 28. Stetson's U. T. C. April 12. Robert Downing 19.

WABASH.—HARTER'S OPERA HOUSE (Alfred Harter, manager): Beethoven Orchestral Club March 28 to a fair audience; good satisfaction. Calhoun Opera co. 12.

NEW CASTLE.—ALCAZAR THEATRE (Ben Brown, manager): Ideal Theatre co. March 28-April 2; ordinary. Robert Downing 12.

TERRE HAUTE.—GRAND OPERA HOUSE (T. W. Barhydt, Jr., manager): John Griffith presented Faust to fair house March 23. Eunice Goodrich co. 28. Donnelly and Girard drew a medium house in The Geezer 28. The Cherry Pickers April 2. Lewis Morrison 4, 5.

DUNKIRK.—TODD OPERA HOUSE (Charles W. Todd, manager): Other People's Money March 23; fair house; performance good. Empire Stock co. opened for a week 28 to S. R. O.; audience pleased. White's Faust 8. Robert Downing 13.

LOGANSPORT.—DOLAN'S THEATRE (William Dolan, manager): Hennessy Leroyle in Other People's Money March 21; light house; excellent performance. The Geisha, finely staged and handsomely costumed, 24; large and enthusiastic audience. Mark Smith played the Marquis admirably. Laura Millard is very attractive as O Mimosa San. Linda da Costa is a bright and clever actress, and as Mollie Seamore was the life of the opera. Co. is good and performance one of the best.==BROADWAY RINK: Kline cinematographe 21-26; full houses; good entertainment.

PORTLAND.—AUDITORIUM (Lindamood and Andrews, managers): New York Theatre co. 4-9.

GOSHEN.—THE IRWIN (Frank Irwin, manager): The Geisha March 28; good business and excellent satisfaction. The singing of Laura Millard and the clever work of Linda da Costa were the features of the evening.

PORT WAYNE.—MASONIC TEMPLE (Stouder and Smith, managers): Scalchi Concert co. 21. Hi Henry's Minstrels 22; S. R. O.; audience pleased. A Hot Old Time 23; fair business. The Geisha 25; good business. Other People's Money 26; poor business; good performance.

RICHMOND.—PHILLIPS' OPERA HOUSE (J. H. Dobbins, manager): Mr. and Mrs. Robert Wayne co. March 21-26 to fair business in Jim the Westerner and Forgiven.==THE BRADLEY (Murray and Swisher, managers): Hanlon's Superba 30. Cherry Sisters April 8. Stetson's U. T. C. 9.

PERU.—EMERICK'S OPERA HOUSE (F. G. Emerick, manager): Van Dyke and Eaton co. March 21-30; excellent co.; S. R. O. every night. White's Faust April 2. The Heart of Chicago 11.

LEBANON.—GRAND OPERA HOUSE (J. C. Brown, manager): Senter Payton co. opened for a week March 28 to S. R. O.; splendid performance. Stetson's U. T. C. April 14.

BRAZIL.—MCGREGOR OPERA HOUSE (operated by the Monk Introduction Co.; Bert Heylman, manager): Veriscope March 30, 31. Arnold's Fun Makers 4-6. Lewis Morrison 9. Beach and Bowers' Minstrels 15.

INDIAN TERRITORY.

SOUTH MCALESTER.—CAPITAL OPERA HOUSE (Johnson and Foltz, managers): Swiss Bell Ringers March 25; good house; fair performance. Lady Africa Specialty co. 31.

KREBS.—OPERA HOUSE (T. W. Clelland, manager): Lady Africa Specialty co. March 30.

IOWA.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, manager): Pinafore (local) March 23, 24; large business; first-class performance. Miss Francis of Yale (return engagement) 26; fair audience; performance good. Our Flat 27; small business; creditable performance. The role of Margery Sylvester, formerly played by Emily Bancker, was assumed by Rachael Ford, a young woman of much beauty and dramatic ability. Roland Reed 28. Thomas W. Keene April 5. Robert Mantell 6.==GRAND OPERA HOUSE (William Foster, manager): The Black Bostonians closed their 21-23 engagement to fair business. Edwin Tanner in Dr. Jekyll and Mr. Hyde gave satisfactory performances 24-26. A Breezy Time to good business 28; performance average. Darkest America 31-April 2. The Paiges 4-9.

OTTUMWA.—GRAND OPERA HOUSE (J. Frank Jersey, manager): Darkest America March 29; crowded house.

DAVENPORT.—BURTIS OPERA HOUSE (Chamberlain, Kindt and Co., managers): Darkest America March 26, 27 delighted a well filled house; attendance hindered on account of the weather 27. Lewis Morrison canceled 29. Roland Reed 31. South Before the War April 2. Uncle Josh Spruceby 3. Robert Mantell 4. Hogan's Alley 10. The Curse of Gold 13.

MARSHALLTOWN.—ODEON OPERA HOUSE (Ike C. Speers, manager): Miss Francis of Yale March 23; splendid co.; fair audience. The Paiges 24 26; good co.; fair business. Pearson Stock co. 31-April 2. Hogan's Alley 7.

MASON CITY.—PARKER'S OPERA HOUSE (A. T. Parker, manager): Devil's Auction 20.

FAIRFIELD.—GRAND OPERA HOUSE (Louis Thoma, manager): Darkest America March 28; packed house. Edwin Tanner 5.

MISSOURI VALLEY.—NEW THEATRE (William Harmon, manager): Shore Acres March 23; largest house of season; delightful performance. Under the Dome April 11.

BOONE.—PHIPPS' OPERA HOUSE (Wiley, Phipps and Kiely, managers): The Black Bostonians March 24, 25; full house; good satisfaction. A Breezy Time 31.

BURLINGTON.—GRAND OPERA HOUSE (Chamberlin, Harrington and Co., managers): Darkest America March 23 drew a crowded house. Katherine Ridgeway Concert co. 23 to a large audience, giving satisfaction. Roland Reed April 1. Uncle Josh Spruceby 3. South Before the War 5.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE (John B. Henderson, manager): Roland Reed March 30. Our Flat April 1. Darkest America 5. Hogan's Alley 6. A Breezy Time 18. Primrose and West's Minstrels 20.

CLINTON.—ECONOMIC THEATRE (W. McMillan, manager): The Bostonians in Robin Hood April 2. Thomas W. Keene 7. Primrose and West's Minstrels 21.==DAVIS' OPERA HOUSE (William McMillan,

manager): South Before the War March 30; fair business and satisfaction. Darkest America 6.

DUBUQUE.—GRAND OPERA HOUSE (William T. Roehl, manager): Pearson Stock co. March 22-26 in The White Squadron, The Police Patrol, The Land of the Midnight Sun, The Midnight Alarm, She, and The District Fair, to good business; best of satisfaction. South Before the War 28 to S. R. O.; good entertainment.==STOUT AUDITORIUM (Professor Lanmar, manager): Katharine Ridgeway Concert co. 22 packed the house and gave satisfaction.

OSKALOOSA.—MASONIC OPERA HOUSE (E. M. Fritz, manager): The Cherry Pickers March 14. Shore Acres 17; good business; audience pleased. Fabio Romani 23; small audience and poor performance. Miss Francis of Yale 24; small but enthusiastic audience. A Breezy Time 28; fair house; performance poor. Darkest America 30. Edward Tanner April 2.

COUNCIL BLUFFS.—DOHANY THEATRE (George N. Bowen, manager): Shore Acres March 24; good business; splendid satisfaction. Miss Francis of Yale 27; small attendance. A Hired Girl 22; good business and performance. Mozart Symphony Club April 10. Clay Clement 19.==ITEM: Clay Clement is rehearsing a one-act play entitled The Musician's Love Story, written by Mrs. Richardson, of this city. It will be put on during his engagement here.

ELDORA.—WISNER OPERA HOUSE (J. C. Crockett, manager): Ellenswood Stock co. closed a week's engagement 26, producing Muldoon's Picnic, East Lynne, and Jack Sheppard to fair houses. A Breezy Time April 4.

KEOKUK.—OPERA HOUSE (D. R. Craig, manager): Chase-Lister Theatre co. opened for a week March 28-2 to excellent business. South Before the War 6. Hogan's Alley 13. Eunice Goodrich co. 22, 23.

CHARLES CITY.—HILDRETH OPERA HOUSE (C. H. Shaw, manager): The South Before the War to a big house March 16; excellent satisfaction. The Iron King (local) 23; good house and attraction. Fabio Romani April 1.

PORT DODGE.—FESSLER OPERA HOUSE (Rankin and Smith, managers): Shore Acres March 21; full house; fair performance. Fabio Romani 29.

RED OAK.—EVANS THEATRE (Priessman and Clark, managers): A Breezy Time March 21; good business and satisfaction. Clay Clement 18.

IOWA CITY.—OPERA HOUSE (J. N. Coldren, manager): The Paiges March 21-24; fair business. Fabio Romani 28; light house. Robert Mantell April 5.

ALGONA.—CALL OPERA HOUSE (Alexander White, manager): Fabio Romani March 30. Clay Clement April 12.

CRESTON.—PATT'S OPERA HOUSE (J. H. Patt, manager): The Chimes of Normandy (local) March 22; good house; performance fine. A Breezy Time 23; good house; performance fair. A Hired Girl 26; S. R. O.; excellent performance.

KANSAS.

TOPEKA.—GRAND OPERA HOUSE (O. T. Crawford, local manager): Marshall's Military Band, a Topeka organization, March 23.==CRAWFORD'S OPERA HOUSE (O. T. Crawford, local manager): Monroe and Hart's The Gay Matinee Girl 24 drew out a fine audience and gave most thorough satisfaction in every way. The co. is unusually large and clever. Monroe and Hart dominate the males', with pretty Lois Pomeroy heading the ladies' roster. The work of Charles H. Dean, H. M. Barlow, Alice Hamilton, and Myrtle Franks merited much commendation. In fact the entire cast was more than satisfactory and deserving of mention, as the ensemble work in songs, dances and choruses was unusually strong. Harry W. Semon's Extravaganza co. 28. Miss Francis of Yale April 2.
THOMAS R. HYATT.

WICHITA.—CRAWFORD GRAND OPERA HOUSE (E. L. Martling, manager): Shapley Lyceum Theatre co. 21-26; good business. The Gay Matinee Girl 29.

WINFIELD.—GRAND OPERA HOUSE (T. B. Myers, manager): J. C. Lewis in Si Plunkard March 21; good business. Lillian Lewis in For Liberty and Love and An Innocent Sinner 22 and 24; good business and co. The Gay Matinee Girl 28.

SALINA.—OPERA HOUSE (W. P. Pierce, manager): Mozart's Symphony Club March 23; packed house. Sharpley Lyceum co. 11-16.

PITTSBURG.—OPERA HOUSE (W. W. Bell, manager): Lillian Lewis March 29.

OTTAWA.—THE BOHRAUGH THEATRE (Charles H. Ridgeway, manager): Blind Boone March 23; pleasing performance; good business. Devil's Auction 25; full house; pleased audience. Graham-Earle co. 28-April 2.

HUTCHINSON.—OPERA HOUSE (W. A. Loe, manager) Sharpley Lyceum Theatre co. opened March 28 to an early S. R. O.; audience pleased. Schubert Symphony Club April 20.

HOLTON.—HARMON'S OPERA HOUSE (J. H. Jarvis, manager): John Dillon March 26; fair performance to good business. Hyers' Comedy co. 28-30 opened to light business. Warner Comedy co. April 4-9.

McPHERSON.—OPERA HOUSE (J. F. McElvain manager): Monroe and Hart in The Gay Matinee Girl March 26 to fair business; general satisfaction. Eli Perkins 31. Sharpley Lyceum Theatre co. 4-9.

ARKANSAS CITY.—FIFTH AVENUE OPERA HOUSE (Frank J. Hess, manager): J. C. Lewis in Si Plunkard March 22; good house; co. first-class.

FORT SCOTT.—DAVIDSON THEATRE (Harry C. Ernich, manager): John Dillon in Bartlett's Road to Seltzerville had fair house March 22; audience pleased. Devil's Auction April 4. Miss Francis of Yale 7. The Gay Matinee Girl 14. Si Plunkard 30.

GREAT BEND.—GRAND OPERA HOUSE (Captain Lewis, manager): Widow McGinty (local) March 26; good business.

PARSONS.—OPERA HOUSE (O. P. M. Wiley, manager): Lillian Lewis in For Liberty and Love March 28. Miss Francis of Yale 6.

EMPORIA.—WHITLEY OPERA HOUSE (H. C. Whitley, manager): Devil's Auction March 26; good house; performance first-class. Si Plunkard 31. The Gay Matinee Girl 1.

KENTUCKY.

BOWLING GREEN.—POTTER'S OPERA HOUSE (J. M. Robertson, manager): Dark.==ITEM: W. H. Phillips, treasurer of the Opera House, was elected E. R.; Manager J. M. Robertson, E. L. K., and Roe E. Blake re-elected Tiler of the Bowling Green Lodge, No. 339, B. P. O. E., last week.

FRANKFORT.—CAPITAL OPERA HOUSE (John L. Scott, Jr., manager): A Trip to Chinatown March 22, canceled on account of railroad wreck. Beach and Bowers' Minstrels 24; poor business; performance good and deserving a better house. Dad's Girl 28. Watson's Vaudeville co. April 1, 2. Margaret Mather 12.

OWENSBORO.—NEW TEMPLE THEATRE (Pedley and Burch, managers): The Lees hypnotists, opened March 28 for a week to the largest house of the season; audience pleased; Albertie Lee joined the co. at this place after an absence of several weeks on account of illness. A Southern Kid April 14. Dad's Girl 18.

PADUCAH.—MORTON'S OPERA HOUSE (Fletcher Terrell, manager): J. E. Toole in Killarney and the Rhine to a deservedly poor house March 22. Brother for Brother 31.

FULTON.—VENDOME OPERA HOUSE (R. Paschall, manager): J. E. Toole in Killarney and the Rhine March 23; small but pleased audience.

MT. STERLING.—GRAND OPERA HOUSE (W. B. O'Connell, manager): John Griffith April 4. Columbia Opera co. 15. J. E. Toole 19.==ITEM: N. A. Wilkerson, treasurer under the present management, will attend to the booking for Manager Turner for season '98-99.

DANVILLE.—OPERA HOUSE (C. T. Veatch, manager): Madame Gore Concert co. April 5. J. E. Toole 7. Columbia Opera co. 12.

SOMERSET.—GEM OPERA HOUSE (E. L. Ogden, manager): Countess Von Hatzfeldt March 24-26 in A Bachelor's Troubles and A Country Girl to small audiences; poor support. Rice's Comedians April 4, 5.

LEXINGTON.—OPERA HOUSE (Charles Scott, manager): Chauncey Olcott in Sweet Inniscarra 30.

ASHLAND.—THEATRE (W. Meinhart, manager): John Griffith 5. J. E. Toole 19.

LOUISIANA.

LAKE CHARLES.—OPERA HOUSE (H. B. Milligan, manager): Local minstrels March 23 to S. R. O.; Professor C. G. Shafer deserves much credit for the success of the show. A Night Off April 2. Verascope 4.

MAINE.

PORTLAND.—THE JEFFERSON (Fay Brothers and Hosford, managers): Jaxon Opera co. closed a big week March 26 with Cavalleria Rusticana and I' Pagliacci. A Stranger in New York 28, 29 packed the house. Secret Service April 1, 2. Passion Play 4-6.==THEATRE (Charles C. Tukesbury, manager): Second week of Wilbur Opera co. 29-April 2 in La Mascotte, Maritana, Merry War. The Grand Duchess, Martha, and Boccaccio, continues big. The Heart of Chicago 6, 7.

LEWISTON.—MUSIC HALL (Charles Horbury, manager): Sowing the Wind 22; fair house; excellent co. A Stranger in New York 24 pleased a good audience; good co.

BANGOR.—OPERA HOUSE (F. A. Owen, manager): A Stranger in New York March 25; big house; co. and play very good. Pudd'nhead Wilson April 18.

BIDDEFORD.—CITY OPERA HOUSE (K. W. Sutherland, manager): Katherine Rober co. April 11-16. Denman Thompson 18. The Herrmanns 25.

BELFAST.—OPERA HOUSE (F. E. Cottrell, manager): Spears' Comedy co. opened March 28 in A Royal Slave; good business and co.

MARYLAND.

HAGERSTOWN.—ACADEMY OF MUSIC (Charles M. Futterer, manager): Rhea in Camille and The Empress to small audiences March 26. Charles F. Underhill 31.==ITEM: Rhea's co. disbanded here. Rhea went to Washington, D. C., to spend Holy Week, after which she will sail for Europe and go to her villa near Paris.

CUMBERLAND.—ACADEMY OF MUSIC (Mellinger Brothers, managers): Fred Rider's Night Owls gave a very good performance to a fair-sized house March 29. Arnold Wolford Stock co. April 11-16.

MASSACHUSETTS.

LOWELL.—OPERA HOUSE (Fay Brothers and Hosford, managers: The vitascope drew light audiences March 24-26. A small though appreciative gathering had a very enjoyable evening watching Murray and Mack in Finnigan's Courtship 28. Secret Service 29. A Stranger in New York 30. Primrose and West's Minstrels April 2. Passion Play 7-9.==MUSIC HALL (W. H. Boody, manager): George A. Weller in Passion's Slave March 24-26; co. light and business corresponding. Paul and Birch's Vaudeville and Dramatic co. played A Miner's Trust in a fairly pleasing manner to Lenten houses 28-30. Harry Sargent's Thoroughbred 31-April 2.==ITEMS: Mrs. Nickerson, the backer of the Parisian Belles Burlesquers, who were at Music Hall March 21-23, left her post at the end of the engagement and the co. stranded. Friendly hands assisted them to leave town.—The George A. Weller co. commenced their Spring tour 28.—The Nickolodeon is still proving a winner.
ORMSBY A. COURT.

SPRINGFIELD.—GILMORE'S COURT SQUARE THEATRE (W. C. Lenoir, manager): Secret Service, with William Gillette, March 26; after this performance the No. 2 co and this were merged, Byron Douglas taking Mr. Gillette's role. Sol Smith Russell returned with A Bachelor's Romance 29 and gave another delightful performance to a large audience. The Bride Elect 30. Tennessee's Pardner had its first presentation here 31 to fair business; the co. is well balanced, with marked ability on the part of Estha Williams, and the play is interesting. The Isle of Champagne April 2. Oh! Susannah 7. Frank Daniels 9. A Stranger in New York 14. Sowing the Wind 15.==NELSON THEATRE (D. F. Shea and Co., managers): The Girl from Paris April 2. "What Happened to Jones 5, 6.
EDWIN DWIGHT.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager): Secret Service March 24. Murray and Mack in Finnigan's Courtship 26 to light business. Sowing the Wind 30. Pudd'nhead Wilson April 1. Corse Payton co. 4-9. Boston Symphony Orchestra 12.

GLOUCESTER.—CITY HALL (Lothrop and Tolman, managers): Primrose and West's Minstrels March 31.

HOLYOKE.—OPERA HOUSE (B. L. Potter, manager): Otis Skinner in Prince Rudolph March 26; small but enthusiastic audience. Tennessee's Pardner 29; fair business. What Happened to Jones April 4. Oh! Susannah 6.==EMPIRE (T. F. Murray, manager): Passion Play pictures March 28-30; unsatisfactory business and entertainment. Rice and Barton's co. 31-April 2 opened to large attendance.==ITEM: The many friends of Mr. and Mrs. Arthur C. Aiston, of Tennessee's Pardner, were pleased to know of the success of this attraction. They spent several days at their home here.

PITCHBURG.—WHITNEY OPERA HOUSE (J. R. Oldfield, manager): Katherine Rober co. closed a successful week's engagement March 26; East Lynne, A Girl from the Circus, Denise, Kathleen Mavourneen, and The Paymaster was the repertoire last week. The Sages April 4-9. Wilbur Opera co. 11-16.

GARDNER.—OPERA HOUSE (George E. Sanderson, manager): The Heart of Chicago pleased a large audience March 29. A Stranger in New York April 2.

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager): Waite's Comedy co closed a week March 27; first-class performances to good business; plays presented, Men and Women, Hazel Kirke, The Charity Ball, A Social Highwayman, The Wife, Moths, East Lynne, The Inside Track, and Uncle Reuben. Sowing the Wind 28. Secret Service 30. A Stranger in New York 31. Murray and Mack April 1. The Heart of Chicago 2.

MARLBORO.—THEATRE (F. W. Riley, manager): Digby Bell and Laura Joyce Bell in The Hoosier Doctor March 23 to fair house; co. good. Katherine Rober co. 28-April 2 failed to draw well.

LYNN.—THEATRE (Dodge and Harrison, managers): J. Walter Kennedy in Damon and Pythias March 28, benefit of a local lodge; all concerned satisfied. Sowing the Wind 29. Murray and Mack in Finnigan's Courtship 30 pleased fair business. Graham's Cake Walk (return date) April 1. A Boy Wanted 2. Corse Payton Stock co. week of 4.==MUSIC HALL (Dodge and Harrison, managers): Dark.

NORTH ADAMS.—COLUMBIA OPERA HOUSE (W. P. Meade, manager): Kennedy's Players closed a very successful week at this house March 24. A Boy Wanted 31 was excellent, although the audience was not as large as the co. deserved. Andrews Opera co. in Martha, The Bohemian Girl, The Pirates of Penzance, and Cavalleria Rusticana April 1, 2, with matinee, was as fine a production as has ever been heard in this city; audiences large.==WILSON OPERA HOUSE (W. P. Meade, manager): Dark.

NEW BEDFORD.—THEATRE (William B. Cross, manager): Murray and Mack in Finnigan's Courtship March 25; good house and co. Digby Bell in The Hoosier Doctor to small house 26; fair co. Primrose and West's Minstrels 28; fair house; good co.

NEWBURYPORT.—OPERA HOUSE (Thomas E. Cutter, manager): Rice's Comedians March 28-April 2; fair business; audiences pleased.

SALEM.—MECHANIC HALL (Andrews, Moulton and Johnson, managers): Waite's Comedy co. (return date) March 14-21; good business. Primrose and West's Minstrels 30; every seat sold; fine performance. A Stranger in New York April 12. The Prisoner of Zenda 14.

TAUNTON.—THEATRE (R. A. Harrington, manager): Secret Service March 25. Corse Payton co. 28-April 2 to big business; repertoire, The Parisian Princess, Flirtation, The Galley Slave, Camille, Drifted Apart, My Kentucky Home, Two Nights in Rome, A Yankee in Cuba, A Daughter of the Regiment, and The Plunger.

WESTFIELD.—OPERA HOUSE (Clarence Van Deusen, manager): Professor Carpenter March 28-April 2; fair business; entertaining performance. Otis Skinner canceled. White Crook 5.

NORTHAMPTON.—ACADEMY OF MUSIC (William H. Todd, manager): Otis Skinner, with excellent support, delighted a fair house March 25 in Prince Rudolph. Waite's Comedy co., an excellent aggregation, opened for two weeks 28 to good houses. De Wolf Hopper April 15. Secret Service 19.

MILFORD.—MUSIC HALL (H. E. Morgan, manager): Reeves' Band April 5. The Herrmanns 15.

BROCKTON.—CITY THEATRE (W. B. Cross, manager): Murray and Mack in Finnigan's Courtship pleased a fair house March 24. Digby Bell, supported by a good co., presented The Hoosier Doctor to a small though satisfied audience 28. Primrose and West's Minstrels, headed by William H. West, gave a good performance to fair house 29. Ezra Kendall made a big hit in his original monologue on local topics. A Stranger in New York April 9. The Prisoner of Zenda 11. Under the Red Robe 13.==PARK THEATRE (Swift and Irwin, managers): Dark.==ITEM: Professor MacAndrews has finished painting a handsome interior setting for the Maud Hillman co.

WORCESTER.—THEATRE (James F. Rock, manager): Sowing the Wind March 25, 26. Sol Smith Russell played to the capacity of the house in A Bachelor's Romance 28, and Edwin Mayo, with Pudd'nhead Wilson, fell but little short of the same record 29. A Stranger in New York April 5, 6. Castle Square Opera co. 8, 9.==LOTHROP'S OPERA HOUSE (Alfred T. Wilton, manager): Maud Hillman co. appeared in Special Delivery 28-April 2 to the profit of the management and the satisfaction of the public; Miss Hillman's leading man is George K. Robinson, of this city, and he, with his wife, Marion Francis, was the centre of attraction during the week.

CHELSEA.—ACADEMY OF MUSIC (Patrick and Renigar, managers): Frankie Carpenter co. March 28-2 to good business; Myrtle's Friend, Pawn Ticket 210, and By Wits Outwitted were presented first part of week. The Old Homestead 11. The Prisoner of Zenda 15.

HAVERHILL.—ACADEMY OF MUSIC (James F. West, manager): Sowing the Wind March 24. The Heart of Chicago 28; good performance; good house. A Stranger in New York April 11. Denman Thompson 13. The Last Stroke 16.

PITTSFIELD.—ACADEMY OF MUSIC (M. Callahan, manager): Pudd'nhead Wilson (return date) March 21; large audience. Tennessee's Pardner April 1; performance excellent; fair audience.

SOUTH FRAMINGHAM.—ELMWOOD OPERA HOUSE (W. H. Bishop, manager): A Celebrated Case (local) March 17; S. R. O. Bishop's High-Class Vaudeville 26 turned hundreds away, not even standing room. Red Riding Hood (local) 30. Side Tracked April 13.

AMESBURY.—OPERA HOUSE (Collins and Bagley, managers): Frankie Carpenter co. March 19-26; large and well-pleased houses.

MICHIGAN.

GRAND RAPIDS.—POWERS' (O. Stair, manager): Scalchi co. March 23. Hi Henry's Minstrels have a good band, and a clever artist in Arthur Deming, but the rest of their programme is of little merit. They drew large houses 25, 26. The Geisha April 5.==GRAND (O. Stair, manager): The Rays did an enormous business 24-26 and well deserved it, as A Hot Old Time contains much that is funny, and is presented by good people. Mr. Ray is a Grand Rapids man. Chimmie Fadden was given by an ordinary co. 28-30 and failed to make much of an impression; business fair. Rossow Midgets 31-April 2.

SAGINAW.—ACADEMY OF MUSIC (J. H. Davidson, manager): Scalchi co March 23. Never Again 24. Katie Emmett 29. The Dazzler 30.==ITEM: Madame Scalchi was taken ill here and has been confined to her room at the Hotel Vincent, this city, for several days.

SAULT STE. MARIE.—SOO OPERA HOUSE (C. W. Given, manager): Columbia Comedy co. closed a week's engagement March 27; fair business and performances. Plays presented: Hoosier Heiress, Joe's Wife, A Fatal Error, A Party by Name of Johnson, Lancashire Lass, and Blunders. Black Bostonians 5. A Breezy Time 20.

LUDINGTON.—OPERA HOUSE (U. S. Grant, manager): Semon's Comedy co. opened 21 to full house in The Factory Girl. My Mother-in-Law 23. The Ticket of Leave Man 23. Rip Van Winkle 24; poor performance; canceled for 25, 26.

MANISTEE.—OPERA HOUSE (Edward Johnson, manager): Simon Comedy co. played eight nights, closing March 26, to good houses; co. excellent.

COLDWATER.—TIBBITS' OPERA HOUSE (John T. Jackson, manager): A Breezy Time March 22 delighted a fair audience. Other People's Money 28. A Yankee Drummer April 4.

DOWAGIAC.—BECKWITH MEMORIAL THEATRE (W. T. Leckie, manager): Under the Dome 16.

ADRIAN.—NEW CROSWELL OPERA HOUSE (C. D Hardy, manager): Fitz and Webster in A Breezy Time March 24; good house, giving satisfaction. Katie Emmett in The Waifs of New York 30; good business. Under the Dome April 6. The Geisha 7. Other People's Money 14.

BATTLE CREEK.—HAMBLIN'S OPERA HOUSE (E. R. Smith, manager): Katie Emmett in The Waifs of New York March 25 to a fair and pleased audience. Hi Henry's Minstrels drew a crowded house 28 and gave satisfaction. Under the Dome 14. Mr. and Mrs. Robert Wayne 18-23.

LANSING.—BAIRD'S OPERA HOUSE (James J. Baird, manager): Katie Emmett in The Waifs of New York was seen by good house March 24, giving satisfaction. The Geisha 6. Other People's Money 14.==STAR THEATRE: Dark.

KALAMAZOO.—ACADEMY OF MUSIC (B. A. Bush manager): Hi Henry's Minstrels March 24 to good business; general satisfaction. Katie Emmett in The Waifs of New York 26; topheavy house; play and co. well received. The Geisha 14.

ANN ARBOR.—ATHENS THEATRE (L. J. Liesmer, manager): A Breezy Time March 26; fair house; good performance. Other People's Money 30; good business and performance. Under the Dome April 4. The Geisha 8.

BAY CITY.—WOOD'S OPERA HOUSE (A. E. Davidson, manager): Never Again March 24. Katie Emmett in The Waifs of New York to fair house 28. The Dazzler 29; performance pleased. Scalchi Concert co. 30. When London Sleeps April 7 canceled. Hennessy Leroyle 12.

NILES.—OPERA HOUSE (E. H. Robinson, manager): Davis' U. T. C. March 26; S. R. O.; poor co.

MUSKEGON.—OPERA HOUSE (F. L. Reynolds, manager): A Breezy Time April 2. Lewis Morrison 9. Walker Whiteside 11, 12. Under the Dome 14.

YPSILANTI.—GRAND OPERA HOUSE (Opera House Co., managers): Fitz and Webster in A Breezy Time March 23 delighted their audience. Other People's Money 31.

OWOSSO.—SALISBURY'S OPERA HOUSE (Burns Brewer, manager): A Breezy Time March 29 pleased a fair audience. Hennessy Leroyle April 1.

PORT HURON.—CITY OPERA HOUSE (L. T. Bennett, manager): Never Again March 26. William Owen co. April 4-9.

MINNESOTA.

OWATONNA.—METROPOLITAN (George R. Kinyon, manager): Local minstrels March 23, 24; good houses; excellent performance. Burton Holmes' lecture 27 and 28 pleased large audiences. Clay Clement April 8. A Bachelor's Honeymoon 13.==C. S. P. S. AUDITORIUM (F. M. Smersch, manager): Henshaw and Ten Broeck in Dodge's Trip to New York March 18; good house; fine performance. South Before the War 23; fair house; good performance.

DULUTH.—THE LYCEUM (E. Z. Williams, manager): Lewis Morrison March 22. Ole Olson 28; big business; performance satisfactory. Henshaw and Ten Broeck 29. A Bachelor's Honeymoon April 4. Marie Wainwright 23. Devil's Auction 25, 26.==ITEM: Marks Brothers are turning people away every night at Normanna Hall. Tom Marks and May Bell divide the honors.

STILLWATER.—GRAND OPERA HOUSE (E. W. Durant, manager): Frank E. Long co. played a very successful engagement March 19-26, presenting The Middleman, Bowery Girl, Ironmaster, Heart of Nature, Carmen, and Parted, to crowded houses.

CROOKSTON.—GRAND OPERA HOUSE (Kirsch and Montague, managers): Tim Murphy in Old Innocence March 22 gave satisfaction to a fair house. Nellie McHenry in A Night in New York 26; medium audience; fairly pleased.

ST. PETER.—THEATRE (Hoeffler and Hale, managers): McEwen, hypnotist, March 24-26; fair houses. Clay Clement 6.

WINONA.—OPERA HOUSE (J. Strasilipka, manager): South Before the War to big business March 25. Black Bostonians 29. Henshaw and Ten Broeck April 1. Hogan's Alley 5.

MANKATO.—THEATRE (Jack Hoeffler, manager): J. J. Lewis' Passion Play March 25 to capacity. Clay Clement (return date) 5. Our Flat 9. Devil's Auction 23.

FERGUS FALLS.—LYCEUM THEATRE (W. R. Smith, manager): The Andrew McPhee co. March 21-26; crowded houses; performances satisfactory. McGinty the Sport 31.

ST. CLOUD.—DAVIDSON OPERA HOUSE (E. J. Davidson, manager): McGinty the Sport 28; good performance and house.

ALBERT LEA.—OPERA HOUSE (J. A. Fuller, manager): Clay Clement April 9. Devil's Auction 20.

PARIBAULT.—OPERA HOUSE (C. E. White, manager): Our Flat 11. Devil's Auction 22.

MISSISSIPPI.

McCOMB CITY.—OPERA HOUSE (W. R. Caston, manager): Maud Granger, Sheridan Block, and a strong co. in Brother for Brother to a large and pleased audience March 24. Receipts $429. Santanelli 28-April 2. A Night Off 11.

COLUMBUS.—OPERA HOUSE (P. W. Mear, manager): Wang (return engagement) March 23; well attended.

JACKSON.—ROBINSON'S OPERA HOUSE (M. G. Field, manager): A Southern Kid March 23, 24. Maud Granger in Brother for Brother March 25 to light business. James Young 29.

NATCHEZ.—TEMPLE OPERA HOUSE (Clark and Gardner, managers): Brother for Brother March 28; good business. James Young April 1, 2. Santanelli 11-16.

MISSOURI.

MOBERLY.—HEGARTY'S NEW OPERA HOUSE (P. Halloran, manager): Remenyi 23; fair and delighted audience. A Thoroughbred 26; deservedly poor house. Wade's Comedians April 4, 5. Kirke Comedy co. 18-23.

CLINTON.—OPERA HOUSE (Ed Arata, manager): Warner Comedy co. March 21-26; good business, good attraction. Mozart Symphony Club 30.

JOPLIN.—CLUB THEATRE (George B. Nichols, manager): Lillian Lewis and co. in For Liberty and Love March 27. Miss Francis of Yale April 3. Devil's Auction 6. The Gay Matinee Girl 10.

HANNIBAL.—PARK THEATRE (J. B. Price, manager): Uncle Josh Spruceby to good business March 25, 26. Holden Comedy co. 28-April 2.

PARIS.—OPERA HOUSE (E. M. Alexander, manager): Chase-Lister co. in Siege of the Alamo to fair audience March 25.

CARTHAGE.—GRAND OPERA HOUSE (J. C. Logan, manager): A Thoroughbred March 23 to very poor house. Howard E. Vose co. 28-April 2.

FAYETTE.—OPERA HOUSE (Lee Holladay, manager): Billie Griffin in A Thoroughbred March 26 to light business on account of a bad storm; co. strong. Wade's Comedians 31-April 2.

MEXICO.—FERRIS GRAND OPERA HOUSE (Gentry and Worrell, managers): Remenyi, violinist, March 24 to a very appreciative audience.

MONTANA.

BUTTE.—MAGUIRE'S OPERA HOUSE (John Maguire, manager): A Stranger in New York March 21-23; good performance and business. Marie Jansen in The Nancy Hanks and Delmonico's at Six 24-26; good business. Harry Corson Clarke 27-30. A Texas Steer 31-April 2.==SUTTON'S UNION FAMILY THEATRE (Dick P. Sutton, manager): Frank Readick co. in The Vendetta to fair business 21-27. Richards and Pringle's Georgia Minstrels 28-April 3.==ITEM: Sutton's Stock co. will leave 27 for an extended tour through Montana, Wyoming, and Colorado.

HELENA.—MING'S OPERA HOUSE (John W. Luke, manager): Frederick Warde March 21 in Virginius; fair house; performance fair. A Bachelor's Honeymoon 19; matinee; good house; co. gave The Club Friend at evening performance; fair house; both performances good. A Stranger in New York 24; best performance of the season; receipts $600; thermometer 30 degrees below zero; pleased audience. Tim Murphy 28. Marie Wainwright April 1. A Texas Steer 6. Georgia Minstrels 6.==ITEM: At the conclusion of the engagement of Frederick Warde the Elks gave a social session.

MISSOULA.—UNION OPERA HOUSE (John Magutre, manager): Frederick Warde in Virginius delighted a small audience March 23. Harry Corson Clarke co. in What Happened to Jones gave a very pleasing entertainment to a smaller house than they deserved.==SUTTON'S FAMILY THEATRE (formerly the Bennett) will open 28 with Dick P. Sutton's co. in Maloney's Wedding.

BILLINGS.—OPERA HOUSE (A. L. Babcock, manager): Return engagement of A Bachelor's Honeymoon March 23 to a good house; general satisfaction. Katie Putnam in A Texas Steer 26; large house; everyone pleased.

BOZEMAN.—OPERA HOUSE (A. R. Cutting, manager): A Bachelor's Honeymoon March 21; performance good; medium house. Tim Murphy 26.

NEBRASKA.

LINCOLN.—THE FUNKE (Frank C. Zehrung, manager): Shore Acres March 25, 26; big houses; splendid performances. Lawrence Holmes co. 28-April 2, opening with The Smugglers. A Hired Girl 28 canceled. Under the Dome 8. John Dillon 14. U. T. C. 16. Clay Clement 29.==THE OLIVER (John Dowden, Jr., manager): Our Flat 24; good house; audience pleased. Roland Reed 28, presenting The Wrong Mr. Wright. Miss Francis of Yale 29.

BROKEN BOW.—NORTH SIDE OPERA HOUSE (E. R. Purcell, manager): Burke's U. T. C. co. March 26; big business; poor performance. Spooner's Dramatic co. 4-9.

KEARNEY.—OPERA HOUSE (R. L. Napper, manager): Ashley Rush Stock co. March 21-26; fair business. Plays presented: Lynwood, Who's Who, A Crazy Idea, East Lynne, The Cotton Spinner, and Two Orphans. Spooner Dramatic co. 18-23.

FREMONT.—LOVE OPERA HOUSE (C. A. Osborne, manager): Spooner Dramatic co. to small houses March 21-26; co. excellent. A Hired Girl 28.

NEBRASKA CITY.—OVERLAND THEATRE (Carl Morton, manager): Side Tracked March 25; fair business and did not give satisfaction. Shore Acres 29. Lawrence Holmes co. 4-6. Under the Dome 9.

WAHOO.—OPERA HOUSE (Thomas Killian, manager): Jule Walters' Side Tracked March 29. John Dillon April 15.

NEW HAMPSHIRE.

MANCHESTER.—OPERA HOUSE (E. W. Harrington, manager): Messrs. Belit and Duffie, vocalists, were tendered a benefit March 27, the house being packed; Corse Payton came here from Nashua to assist. Secret Service 28. The Old Homestead April 12.==NEW ELM STREET THEATRE: Dark.

EXETER.—OPERA HOUSE (J. D. P. Wingate, manager): The Heart of Chicago April 5. Kellar 14. Canadian Jubilee Singers 27.==ITEM: The Students of Phillips Exeter Academy will present The School for Scandal 28. Kate Ryan, of Boston, is directing the rehearsals.

PORTSMOUTH.—MUSIC HALL (J. O. Ayers, manager): The Heart of Chicago April 4.

NASHUA.—THEATRE (A. W. Davis, manager): Corse Payton closed a successful week's engagement March 26. Murray and Mack 31.

CLAREMONT.—OPERA HOUSE (O. B. Rand, manager): John L. Sullivan co. 16.

NEW JERSEY.

NEWARK.—THEATRE (J. Bard Worrell, manager): Julia Marlowe gave a highly interesting performance of The Countess Valeska March 28-31. The star is surrounded by a co. of strength and merit, and with handsome costumes and scenery makes a complete and brilliant production. As You Like It was presented April 1, and the engagement was closed with Ingomar, business opened good. The Wedding Day 4-6. What Happened to Jones 11-16.

——JACOBS' THEATRE (M. J. Jacobs, manager): A Guilty Mother March 28-April 2. An unusually strong co. is engaged in this production. The performance was an instantaneous success. Opened to a good house. Elita Proctor Otis 4-9. Cumberland '61 11-16.——COLUMBIA THEATRE (F. W. Voigt, manager): U. T. C. March 28-April 2. The familiar old play was well received; co. efficient. Peck's Bad Boy 4-9.——ITEMS: James H. Wallick was a visitor 28. —The new theatre now being erected is progressing rapidly. C. Z. KENT.

NEWTON.—OPERA HOUSE (C. K. Foster, manager): Animatiscope March 24, 25; fair business; satisfactory exhibition. Guy Brothers' Minstrels 30; packed house; good performance. Manson Brothers' Vandeville April 18.——ITEMS: Maurice Fitzgerald, club manipulator, with Guy Brothers, is a resident of Newton and was greeted vociferously.—The New Opera House is nearing completion. Artists are at work decorating the ceiling of the auditorium. When ready for the opening it is doubtful if a more modern and strictly first-class theatre will be found in the State. W. D. Ackerson will probably have the management.

ELIZABETH.—STAR THEATRE (Colonel W. M. Morton, manager): De Wolf Hopper April 1. Boston Ideals 11-16. Rachelle Renard 18-23.——LYCEUM THEATRE (A. H. Simonds, manager): Cissy Fitzgerald in The Foundling March 26. The Prisoner of Zenda drew a fair audience 28; performance excellent. The Tarrytown Widow gave a pleasing performance to a light house 30. My Friend from India did fair business 31. Mr. Beane from Boston April 12. Coon Hollow 16. Andrew Mack 20.

PLAINFIELD.—STILLMAN THEATRE (Maze Edwards, manager): Waite's Comedy co. March 28-2 to large and appreciative audiences. Repertoire: The Lost Paradise, A Cheerful Liar, The Burglar, McKenna's Flirtation, The Charity Ball, Men and Women, The Wife, Passion's Slave, A Social Highwayman, The Child and the Father, and The Veteran. Peck's Bad Boy 11.

TRENTON.—TAYLOR OPERA HOUSE (T. B. Taylor, manager): Waite's Comedy co. closed a fairly successful week's engagement March 26. The Sporting Duchess 28; audience large and delighted. Sol Smith Russell 9. The Gormans 16. Bennett and Moulton co. 18-23.

PATERSON.—OPERA HOUSE (John J. Goetchius, manager): The Prisoner of Zenda 1, 2. Miles' Ideal Stock co. 4-16.——EDEN THEATRE (H. E. Toovey, manager): Alma Chester co in Wife for Wife, At the Picket Line, The Bowery Pearl, and The Danites March 28-2 to good business. They remain 4-9.

ASBURY PARK.—PARK OPERA HOUSE (W. H. Morris, manager): A Southern Romance 8. The Gormans 15.

WASHINGTON.—BEATTY MUSIC HALL (George M. Dawes, manager): Guy Brothers' Minstrels March 24; big business; excellent performance.

DOVER.—BAKER OPERA HOUSE (William H. Baker, manager): Guy Brothers' Minstrels March 26; full house. The Tarrytown Widow April 1.

ORANGE.—MUSIC HALL (George P. Kingsley, manager): My Friend from India 2.

BOONTON.—HARRIS LYCEUM (Harris Brothers, manager): Guy Brothers' Minstrels March 25; good business and performance. The Tarrytown Widow April 2.

NEW YORK.

ALBANY.—HARMANUS THEATRE (Woodward and Voyer, managers): Otis Skinner and a well balanced co. appeared in Prince Rudolph 23. The performance was one of the best of the season and deserved a full house, but did not get it. A Southern Romance 24 was also lightly patronized. Cumberland '61 28. The Wedding Day 29. The Idol's Eye 31. The Girl from Paris April 1.——LELAND OPERA HOUSE (J. Austin Fynes, manager): A Boy Wanted March 28-30. The specialties are clever, including singing and dancing by the star and the Gehrue Sisters, F. C. Young, Frances Hartley, Ada Melrose, and the cake walk, in which all participate. Reilly and Wood's Show 31-April 2. Bennett Moulton Comedy co. 4.——ITEMS: It is the intention of the new management of the Leland to offer in the near future programmes of refined vaudeville similar to those recently presented. They have been immensely successful, and the theatregoers have responded quickly and most substantially to the new policy of high-class, clean-cut, absolutely refined vaudeville entertainments.—Mr. C. H. Smith, whose efforts to bring the Leland to its present prosperity are well known and appreciated by his numerous friends, has been engaged by Woodward and Voyer as the business-manager of A Southern Romance, and will begin his work 1.

SYRACUSE.—WIETING OPERA HOUSE (M. Reis, lessee; J. L. Kerr, manager): A Milk White Flag was fairly well presented; to a good-sized house March 24. Elihu R. Spencer in The Merchant of Venice and Othello gave satisfaction to small houses 25, 26. Co. disbanded here. Frank Daniels in The Idol's Eye drew large houses 28, 30 and gave pleasing performances. William Danforth and Norma Kopp, the Syracusans of the co., were given a hearty reception by their townspeople and were entertained socially. A Contented Woman 1, 2.——BASTABLE THEATRE (Sam S. Schubert, manager): The Salisbury Stock co. performance of Held by the Enemy drew the usual large audiences March 28-April 2 and gave satisfaction. East Lynne 4-9.——GRAND OPERA HOUSE (G. A. Edes, manager): The Gay Girls from Gotham pleased good-sized houses 24-26. Reilly and Wood's co. gave a good performance to excellent business 28-30. City Club 31-April 2. Tennessee's Pardner 4-6.

ROCHESTER.—LYCEUM THEATRE (A. R. Wolff, manager): Theodore Thomas' Orchestra was greeted by a large audience March 28. A Contented Woman was well received by fine houses 29, 30. Cumberland '61 31-April 2. Joseph Jefferson 5. Madame Scalchi 6.——ACADEMY OF MUSIC (Louis C. Cook, manager): The stock co. did excellently with The Unknown 28-April 2; the audiences were large and liberally applauded the co. East Lynne 4-6. U. T. C. 7-9.——COOK OPERA HOUSE (S. S. Shubert, manager): Washburn's Minstrels 31-April 2 to large business. Waite's Opera co. 4-9.

ROME.—WASHINGTON STREET OPERA HOUSE (Graves and Roth, managers): The Gormans in Mr. Beane from Boston March 30; fair business, giving satisfaction. Al. G. Field's Minstrels April 2. Darkest Russia 14.——SINK'S OPERA HOUSE (Samuel Cox, manager): Shannon Comedy co. March 21-26 finished their engagement to fair business; plays last half of week, Cast Adrift and A Romance of Virginia; co. gave satisfaction; house closed for season.

ELMIRA.—LYCEUM THEATRE (M. Reis, manager): Frank Daniels in The Idol's Eye March 24; one of the largest houses of the season and the best of satisfaction. Chauncey Olcott in Sweet Inniscarra 25. Ullie Akerstrom 29-April 2 in A Strange Marriage, Prisoner of Fate, A Bachelor's Housekeeper, Under the City Lights, A Beautiful Slave, Egyptian Dancer, A Waif of London, Cinderella, The Streets of New York, and Crushed Tragedian to scant houses. Van Osten's Three Star Comedy co. April 4-9.

BINGHAMTON.—STONE OPERA HOUSE (J. P. E. Clark, manager): The Maud Hillman co., under auspices of Binghamton firemen, closed a very successful week March 26 of repertoire, playing to crowded houses and giving excellent satisfaction; Special Delivery, The Cuban Spy, The Fire Patrol, The Wyoming Mail, East Lynne, and A Barrel of Money were the plays presented. Washburn's Minstrels pleased fair houses 28. The Wedding Day 31. The Old Coat April 1. Kellar 2.

TROY.—GRISWOLD OPERA HOUSE (S. M. Hickey, manager): The Wedding Day March 28. Bennett and Moulton co. 29-April 2 in Darkest Russia, All the Comforts of Home, McKenna's Flirtation, For Cuba's Cause, and The Lady of Lyons; co. good; business big. King Dramatic co. April 4-9.——RAND'S OPERA HOUSE (Harry G. Rand, manager): The Girl from Paris March 31. A Trip to Coontown April 1, 2.

GLOVERSVILLE.—KASSON OPERA HOUSE (A. L. Covell, manager): Tommy Shearer and an excellent supporting co. ended a very successful week's engagement 26; the specialties by Will H. and Little Irene Meyers were especially fine. Tennessee's Pardner April 2. Al. G. Field's Minstrels 5. King Dramatic co. 11-16.——ITEM: The members of the Tommy Shearer co. gave a banquet to the stage hands after the performance 26.

SARATOGA SPRINGS.—THEATRE SARATOGA (Sherlock Sisters, managers): The Tommy Shearer co. opened for a week March 28 to a large and well-pleased audience; the specialties of this co. are good, particularly the work of little Irene Meyers. Al. G. Field's Minstrels April 12.——TOWN HALL (Thomas Leonard, manager): Dark.

SCHENECTADY.—VAN CURLER OPERA HOUSE (C. H. Benedict, manager): A Southern Romance had a fair-sized audience March 25; performance first-class; co. was above the average and deserved better patronage. Frank Daniels April 1. The Gormans 2. Scalchi Concert co. 7. Joseph Jefferson 8. Al. G. Field's Minstrels 9.

ONEIDA.—MUNROE OPERA HOUSE (Smith and Preston, managers): Andrews Opera co. March 29 presented Martha to fair business; excellent satisfaction. Veriscope April 19.——ITEM: Doctor C. A. Smith has entered into a copartnership with E. J. Preston and they have leased the Opera House for a term of years.

OGDENSBURG.—OPERA HOUSE (Charles S. Hubbard, manager): Daniel R. Ryan co. March 21-26 in The Editor, The Lost Paradise, The Fatal Wedding, Ingomar, Jim the Penman, and The Circus Girl, or My Niece from New York; co. fair; good business. Al. G. Field's Minstrels 30 to S. R. O.; performance good.

AUBURN.—BUNTIS OPERA HOUSE (E. S. Newton, manager): Washburn's Minstrels drew big houses March 25, 26; performance excellent. Waite's Comic Opera co. opened for a week 27 with the following repertoire: Fra Diavolo, The Chimes of Normandy, Paul Jones, Two Vagabonds, La Mascotte, and Olivette; attendance large. Scalchi co. April 5.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (E. B. Sweet, manager): Bennett-Moulton co. closed its engagement March 26 to S. R. O.; audiences pleased. The Prisoner of Zenda 29; small but pleased audience. The Wedding Day 1. Joseph Jefferson 9. Waite's Comedy co. 18-20.

CORNING.—OPERA HOUSE (H. J. Sternberg, manager): Chauncey Olcott in Sweet Inniscarra March 26. A Contented Woman 15.——ITEMS: Chauncey Olcott was a guest of William J. Tully while in this city.—Manager Sternberg is the happy father of a girl baby, born March 26.

UTICA.—OPERA HOUSE (H. E. Day, manager): Ward and Vokes in The Governors March 22, 23; houses packed and many turned away; Lucy Daly and Johnny Page received generous applause. Cumberland '61 29. The Wedding Day 30. W. H. Crane April 12. The Cherry Pickers 15, 16.

ONEONTA.—NEW THEATRE (W. D. Fitzgerald, manager): Robert Hilliard in Lost, Twenty-four Hours March 31; good business; excellent satisfaction. The Gormans April 1. Al. G. Field's Minstrels 13. A Contented Woman 20.——METROPOLITAN THEATRE (C. B. McGonegall, manager): Dark.

KINGSTON.—OPERA HOUSE (C. V. Du Bois, manager): A Southern Romance March 28; excellent performance; fair business. A Trip to Coontown pleased fair audiences 29, 30. Passion Play pictures 31-April 2.

CANANDAIGUA.—GRAND OPERA HOUSE (S. C. McKechnie, manager): Andrews Opera co. March 25, 26 presented Martha, The Bohemian Girl, and Cavalleria Rusticana to delighted audiences. Gorton's Minstrels April 11. My Friend from India 15.

CORTLAND.—OPERA HOUSE (Wallace and Gilmore, managers): Washburn's Minstrels March 24 gave satisfaction to good business. Graphoscope 25, 26 pleased crowded houses. Robert Hilliard 29 in Lost, Twenty-four Hours pleased fair house. Bijou Theatre Stock co. April 11-16. John L. Sullivan 22.

LOCKPORT.—HODGE OPERA HOUSE (Knowles and Gardner, managers): A Contented Woman March 28 filled the house and gave satisfaction. Park Sisters' concert 29 to big business. A Black Sheep April 2. Al. G. Field's Minstrels 7.

WATERTOWN.—CITY OPERA HOUSE (E. M. Gates, manager): Robert Hilliard in Lost, Twenty-four Hours March 27; fine performance; small house. Al. G. Field's Minstrels 31; good show and house. Joe Jefferson April 6.

COHOES.—NATIONAL BANK HALL (E. C. Game, manager): Dark.——ITEMS: La Pet to Adelaide is visiting her friends here.—The new theatre which E. C. Game is to manage is being rushed so as to be ready for next season.

JAMESTOWN.—ALLEN'S OPERA HOUSE (H. F. Allen, manager): Ullie Akerstrom co. March 21-26 gave satisfaction. Kellar 28; delighted audience. A Black Sheep 31. A Baggage Check April 1. Colonel R. G. Ingersoll 2. Bimmelein's Ideals 4-9.

AMSTERDAM.—OPERA HOUSE (George McClumpha, manager): The Gormans in Mr. Beane from Boston March 26 to fair business. Andrews Opera co. 30, 31 to big houses; best of satisfaction. Al. G. Field's Minstrels April 6. Corinne Opera co. 9.

GENEVA.—SMITH'S OPERA HOUSE (F. K. Hardison, manager): Frank Daniels in The Idol's Eye March 28; S. R. O. Park Sisters 30. A Contented Woman 31. The Dazzler April 6. My Friend from India 12. Al. G. Field's Minstrels 15.

PENN YAN.—SHEPPARD OPERA HOUSE (C. H. Sisson, manager): Darkest Russia March 25; good performance to fair business. Andrews Opera co. in Martha 28; fine performance to good business. Washburn's Minstrels 30.

OSWEGO.—RICHARDSON THEATRE (J. A. Wallace manager): Ward and Vokes in The Governors March 24 pleased a large house. Cumberland '61 30. Field's Minstrels April 1. The Cherry Pickers 13. Sowing the Wind 19. Lewis Morrison 21.

NEWBURG.—ACADEMY OF MUSIC (F. M. Taylor, manager): The Prisoner of Zenda March 30; delightful performance; large audience. Veriscope April 1, 2. The Spooners 4-9.

OLEAN.—OPERA HOUSE (Wagner and Sons, managers): Kellar March 29 to good business. A Black Sheep April 1.——ACADEMY OF MUSIC (F. L. Leland, manager): Dark.

OWEGO.—WILSON OPERA HOUSE (J. H. Beaumont, manager): *Maine* benefit (local) March 25 to packed house; performance fair. Gorton's Minstrels April 5.

HUNTINGTON.—SHATTUCK OPERA HOUSE (S. Osseski, manager): Graphophone March 31, 1. Gorton's Minstrels 15.——ITEM: Manager Osseski has returned from a business trip to New York.

GLENS FALLS.—OPERA HOUSE (F. E. Pruyn, manager): The Gormans in Mr. Beane from Boston March 25; good house; performance good. Andrews Opera co. April 4, 5.

LITTLE FALLS.—SKINNER OPERA HOUSE (H. A. Skinner, manager): A Boy Wanted March 28 pleased a good audience.

PORT JERVIS.—GRAND OPERA HOUSE (Jacob Kagel, manager): Cole and Johnson's A Trip to Coontown 25, 26; first-class co; good business.

PEEKSKILL.—DEPEW OPERA HOUSE (F. S. Cunningham, manager): A Trip to Coontown March 28; fair house; co. good. Rachelle Renard April 4-9.

HUDSON.—OPERA HOUSE: Markham's Stock co. opened for a week March 28; good performances; fair business. Al. G. Field's Minstrels April 7.

NORWICH.—CLARK OPERA HOUSE (L. B. Bassett, manager): The Gormans March 31.

WAVERLY.—OPERA HOUSE (J. K. Murdoch, manager): Ulie Akerstrom April 4-9.

LYONS.—MEMORIAL HALL (John Mills, manager): My Friend from India April 13.

NEVADA.

CARSON CITY.—OPERA HOUSE (George W. Richard, manager): A Jay in New York March 25; large and satisfied audience.

VIRGINIA CITY.—PIPER'S OPERA HOUSE (E. Piper, manager): Jerome's Herald Square Comedians in A Jay in New York March 24; big house; general satisfaction.

NORTH CAROLINA.

FAYETTEVILLE.—OPERA HOUSE (Will C. Dodson, manager): Old Farmer Hopkins to light business on account of rain March 24. His Excellency pleased a fair house 28.

GREENSBORO.—ACADEMY OF MUSIC: Edwin Travers March 31. Wang (return date) April 4. Rhodes' Merrymakers 4-9.

RALEIGH.—METROPOLITAN OPERA HOUSE (George D. Meares, manager): Edwin Travers 4, 5.

ASHEVILLE.—GRAND OPERA HOUSE (J. D. Plummer, manager): Margaret Mather March 29 in Cymbeline; fine performance; fair business.

CHARLOTTE.—OPERA HOUSE (Nat Gray, manager): Edwin Travers 28, 29 in The Private Secretary and A Jolly Night; performances good; business fair. Wang 2 (return date).

NORTH DAKOTA.

FARGO.—OPERA HOUSE (C. P. Walker, manager): Nellie McHenry in A Night in New York March 22 to small audience. Miss McHenry worked earnestly to please her audience, but her support was far from the usual standard, with one or two exceptions. Tim Murphy in Old Innocence and Sir Henry Hypnotized 23; fair business. Dorothy Sherrod was attractive and displayed much cleverness. Katherine Stuart, Olney Griffin, and Frank Coltman furnished excellent support and minor roles were ably taken. Katie Putnam in A Texas Steer 24 to a large and pleased audience. A Bachelor's Honeymoon (return) April 1, 2. McGinty the Sport 4. Primrose and West's Minstrels 11. Devil's Auction 13. Shall We Forgive Her 16. Hopkins' Trans-Oceanics 22. Thomas W. Keene 26.——ITEMS: The Moore and Washington Concert co. have been spending the week here.—Tim Murphy has received the MSS of The Carpet Bagger, by Opie Read, and will produce it at an early date.—Local Manager John Urion has been nominated as city treasurer on the Republican ticket. ALSON BRUBAKER.

GRAND FORKS.—METROPOLITAN THEATRE (E. J. Lander, manager): Tim Murphy appeared in Old Innocence to light but enthusiastic house March 21. A Texas Steer to small house 23; performance a disappointment. Nellie McHenry presented A Night in New York to fair business 25. Miss McHenry received numerous encores, and the work of Messrs. Williams, Hafford, Barry, and Hayes was deserving of special mention. A Bachelor's Honeymoon 30. McGinty the Sport April 4. Marie Wainwright 20.

JAMESTOWN.—OPERA HOUSE (E. P. Wells, manager): Owing to stormy weather a small house greeted Nellie McHenry in A Night in New York March 21, but those who attended were well repaid. Tim Murphy in Old Innocence 24; large audience; performance excellent. A Texas Steer 25; good house; satisfactory performance. Katie Putnam was excellent. William Walcott made a great hit.

OHIO.

DAYTON.—GRAND OPERA HOUSE (Harry E. Feicht, manager): Dark.——PARK THEATRE (Harry E. Feicht, manager): Mlle. Ani's Monarchs March 24, 25; fair business, considering the fact that it substituted Shannon of the Sixth, which was water bound and unable to fill its engagement for three nights. Shannon of the Sixth to crowded house 26; a strong military play, well mounted and interpreted; it has been booked for a return engagement. The White Slave 28-30. Bartley Campbell's drama, with its startling situations and sterling effects, gave good satisfaction. Ruth Macauley, Loduski Young, J. K. Hutchison, James C. Mitchell, and Frank Drew in the principal roles rendered efficient work.——SOLDIERS' HOME MEMORIAL HALL: Mlle. Ani's Monarchs to a crowded and pleased house 23.——ITEM: Al. G. Field's Minstrels were water bound 24 and unable to leave our city for next stand. J. W. WEIDNER.

URBANA.—MARKET SQUARE THEATRE (H. H. Williams, manager): Al. G. Field's Negro Minstrels March 24; fair house; best of satisfaction.——ITEMS: Rhea was booked for March 28, but no agent or co appeared.—The Field Negro Minstrels will be known next season as the Oliver Scott Minstrels. Al. Field will not be connected with it. Mr Scott, who is traveling with the co. as treasurer, is its joint owner.—H. H. Williams, manager of the Market Square, is in Washington on business. W. R. McGOWN.

TOLEDO.—VALENTINE THEATRE (L. M. Boda, manager): Richard Mansfield in The Devil's Disciple March 24. The audience was large, and although the play was put on with all the care and detail characteristic of Mr. Mansfield's productions, it was a great disappointment to the majority of the house. A Milk White Flag by an excellent co. to good business 25, 26. The Scalchi Concert co. to very slim house 28.——PEOPLE'S THEATRE (S. W. Brady, manager): The Rossow Midgets pleased large houses 27-30. The Chappelle Sisters joined the co. here and do a very good turn.

ASHTABULA.—SMITH'S OPERA HOUSE (James L. Smith, manager): Dark.——AUDITORIUM (M. H. Haskell, manager): Up Side Down (local) March 24; good house; performance above average. The Dazzler April 4. Washburn's Minstrels 9. Ideal Troubadours 21. Shore Acres 27.——ITEM: Harry P. Horne, late of the Lillian Tucker co., and William Milliken, of the Si Plunkard co., have organized a high-class vaudeville co. in this city, consisting of ten people, with band and orchestra. The co. will be known as the Ideal Troubadours and will give its initial performance at the Auditorium 21.

AKRON.—GRAND OPERA HOUSE (W. A. Albaugh, manager): Francis Wilson in Half a King March 24; S. R. O.; performance excellent. Thomas Orchestra 29; S. R. O.; performance first-class. Scalchi, booked for 30, failed to appear. Al. G. Field's Minstrels April 2. A Baggage Check 4. A Stranger in New York 9.——ITEM: The Thomas Orchestra were in a wreck on the Nickel Plate road while coming to Akron, and had a number of their fine instruments smashed. There is talk of the A. B. C. R. R. erecting a casino between Akron and Cuyahoga Falls for Summer opera.

SANDUSKY.—NIELSEN OPERA HOUSE (Charles Baetz, manager): Captain Jack (local) to the capacity 28. Scalchi Concert co 29. The German Theatre Stock co., of Cleveland, pre-ented Rabenvater 30 to one of the largest audiences of the season. Anna Francsch did splendidly, while the balance of the co. was good. The Dazzler April 2. Fields and Hanson's Minstrels 4. Robinson's U. T. C. 9. The Missouri Girl 12. Cherry Sisters' Specialty co. 16.

TIFFIN.—NOBLE'S OPERA HOUSE (Charles L. Bristol, manager): Al. G. Field's Colored Minstrels were greeted with a large audience and gave a fair entertainment March 29.——ITEM: The performance was the last under Mr. Bristol's management. The Opera House will be dark for the next two weeks and will then re-open under Mr. H. J. Mayer's management.

PORTSMOUTH.—GRAND OPERA HOUSE (H. S. Grimes, manager): Macauley-Patton co. March 21-26 closed with very poor business owing to city being flooded; co. fair. John Griffith April 7. Cherry Sisters 8. Margaret Mather 9.——ITEMS: George Kah has added THE MIRROR to his list of papers.—The Portsmouth Cycling Club has ordered THE MIRROR for their club rooms.

LANCASTER.—CHESTNUT STREET OPERA HOUSE (Mrs. McNeill, manager): Robert Downing 19 to Lenten business; performance first-class. Irving French co. 24-26; performances well received; business good, considering Lent. Colonel Billy Thompson's Triple Alliance 30.——ITEM: Harry D. E. Muth and Will Andrecks, Lancaster boys, have signed with the Downing co.

YOUNGSTOWN.—OPERA HOUSE (Eugene Rook, manager): The Wizard of the Nile March 28 to large business. Fred Frear in the title-role is a very good imitation of Frank Daniels. Marie Millard as Cleopatra caught the audience with her solos. Stuart Robson in The Jucklins to fair business 29; enjoyable entertainment.

MANSFIELD.—MEMORIAL OPERA HOUSE (E. B. Endly, manager): Francis Wilson in Half a King March 23; crowded house; magnificent performance. Davis' U. T. C. could not get here 25 on account of the floods. Lewis Morrison 15. Washburn's Minstrels 18.

CANAL DOVER.—BIG FOUR OPERA HOUSE (Belter and Cox, managers): James B. Mackie March 19; fair house and performance. Robert G. Ingersoll 30. The Heart of Chicago 31. Sadie Raymond April 2. Fanny Rice 9.

CAMBRIDGE.—HAMMOND'S OPERA HOUSE (R. Hammond, manager): Robert Downing, booked for 25, failed to appear on account of floods, but date was filled by W. H. Power in Shannon of the Sixth, giving best of satisfaction to large audience. Sadie Raymond 30.

SALEM.—GRAND OPERA HOUSE (Elliott and Geiger, managers): Elks' minstrels March 25 to packed house; fine entertainment. Josie Mills' Repertoire co. 28-2 open in Master and Man to large house. Fabio Romani 29. My Old Kentucky Home 30.

ZANESVILLE.—CITY OPERA HOUSE (Elvin and Van Ostram, managers): Stetson's U. T. C. March 23-26; large houses. Co. was billed for 23 only, but owing to high water stayed four nights. The Missouri Girl April 1.

CHILLICOTHE.—MASONIC OPERA HOUSE (E. S. Robinson, manager): Walker Whiteside in Othello March 26 pleased a large audience. Three Bostonians 24 entertained a fair audience. Macauley-Patton co. opened 28 for a week; prospects good.

SPRINGFIELD.—BLACK'S OPERA HOUSE (Charles Brunner, manager): Thomas W. Keene in Richard III. delighted a large audience March 18. Robert Mantell in A Secret Warrant 19; splendid performance to good business. When London Sleeps 26; disappointing performance; big business.

LIMA.—FAUROT OPERA HOUSE (Howard G. Hyde, manager): When London Sleeps to good house March 24; play poor. Al. G. Field's Colored Minstrels pleased a well filled theatre 28. The Real Widow Brown 31. Chimmie Fadden April 5. U. T. C. 6.

HAMILTON.—GLOBE OPERA HOUSE (Connor and Smith, managers): Jessie Mae Hall March 21-26 in Home Sweet Home, Satan's Football, Little Miss Weatherford, Princess of Patches, Walker's Ward, and The Kodac; good business. The Cherry Pickers April 9.

MARION.—GRAND OPERA HOUSE (F. B. Arnold, manager): Faust March 24. Davis' U. T. C. 26; good business. The Real Widow Brown April 2.——ITEM: Iler, Burke and McDonald, of Rossow's Midgets co., spent last week here while the co. was laying off.

NEW PHILADELPHIA.—UNION OPERA HOUSE (George W. Bowers, manager): Hiawatha March 25; fair attendance. The Wizard of the Nile 30; good audience and everyone pleased. Ward and Vokes April 11.

EAST LIVERPOOL.—NEW GRAND (James Norris, manager): The Gay Masqueraders 24; good house. Fanny Rice in At the French Ball 26 pleased a full house. Thomas E. Shea opened for a week 28 in The Man-o'-War's Man to the capacity; enthusiastic audience.

NEWARK.—MEMORIAL AUDITORIUM (J. B. Rosebrough, manager): Fanny Rice in At the French Ball delighted a large house March 24. The Geezer 31.

MARTINS FERRY.—NEW OPERA HOUSE (Will A. Miller, manager): Joshua Simpkins March 31. Warren Comedy co April 4-9.

MIDDLETOWN.—SORG OPERA HOUSE (C. Q. Buckles, manager): Chauncey Olcott in Sweet Inniscarra March 29.

ADA.—WHITESIDE THEATRE (O. H. Goldsmith, manager): Perkins D. Fisher in The Real Widow Brown March 28; business and performance fair.

NAPOLEON.—OPERA HOUSE (J. E. Musser, manager): The Real Widow Brown March 23; good business; excellent performance.

GALION.—CITY OPERA HOUSE (S. E. Riblet, manager): Local minstrels March 24-26; good business; excellent performances.——MANAGER OPERA HOUSE (Waldman and Rettig, managers): Dark.

SILVRIA.—OPERA HOUSE (W. H. Park, manager): The Heart of Chicago April 4. Ward and Vokes 15.

ALLIANCE.—OPERA HOUSE (F. W. Gaskill, manager): Davis' U. T. C. 28; good business. Robert Downing in Othello 2. Al. G. Field's Minstrels 6.

IRONTON.—MASONIC OPERA HOUSE (B. F. Ellsberry, manager): The Three Bostonians, booked for 26, did not reach here on account of high water.

TROY.—OPERA HOUSE (D. L. Lee, manager): Al. G. Field's Minstrels, booked for March 23, could not reach here on account of washouts. Stetson's U. T. C. April 4.

BELLEFONTAINE.—GRAND OPERA HOUSE (George W. Guy, manager): Faust March 23; splendid performance; small house.

GALLIPOLIS.—ARIEL OPERA HOUSE (Cowden and Kaufman, managers): Black Diamond Minstrels March 30. Thompson's Vaudeville co. April 8.

ST. MARY'S.—GRAND OPERA HOUSE (H. G. McLain, manager): Hal Reid in Human Hearts 16 to capacity.

HILLSBORO.—BELL'S OPERA HOUSE (Frank Avres, manager): The Three Bostonians March 30. Stetson's U. T. C. 31. Macauley-Patton co. 11-16.

FINDLAY.—MARVIN OPERA HOUSE (W. C. Marvin, manager): Chimmie Fadden April 4.

LORAIN.—WAGNER OPERA HOUSE (H. S. Burrett, manager): The Heart of Chicago April 2. Davis' U. T. C. 4. Fields and Hanson's Minstrels 9.

KENT.—OPERA HOUSE (Davis and Livingston, managers): The Heart of Chicago 1.

CHICAGO.—OPERA HOUSE (Louis Summermacher manager): Fields and Hanson's Minstrels March 30; fair house; indifferent performance.

CANTON.—THE GRAND (M. C. Barber, manager): Stuart Robson in The Henrietta to a fair audience March 28. Davis' U. T. C. 30; good business.

FREMONT.—OPERA HOUSE (Heim and Haynes, managers): Chimmie Fadden April 1.

PIQUA.—OPERA HOUSE (C. C. Sank, manager): U. T. C. April 5. Chimmie Fadden 6.

OKLAHOMA TERRITORY.

OKLAHOMA CITY.—OPERA HOUSE (Oscar V. Nix, manager): Lillian Lewis in For Liberty and Love 17; small but appreciative house.

OREGON.

SALEM.—REED'S OPERA HOUSE (Patton Brothers, managers): Town Topics March 26. The Prisoner of Algiers 28.

PENNSYLVANIA.

MAHANOY CITY.—GRAND OPERA HOUSE (J. J. Quirk, manager): My Friend from India, with Walter Perkins in the leading role, drew a large house March 28, the event being the attaches' benefit. The performance was very laughable. What Dreams May Come to a small but pleased audience 30. The co. is headed by Madame Janauschek, and includes Maude Banks, Edmund Collier, Joseph Whiting, and John Blair.——HERSKER'S THEATRE (John Hersker, manager): Dark.——ITEMS: John Blair, now with What Dreams May Come, has signed with Julia Marlowe for next season.—Paul Kester, author of What Dreams May Come, was here 30. He is dramatizing a book for James A. Herne. The play is almost completed, and it will be given a production for copyright purposes in a few weeks.—The Elroy Stock co. will play a Summer engagement of four weeks at Hartford, Conn.—The management of the Grand, this city, are considering the placing of a repertoire co. on the road next season.—Carrie Mae Sailor, of Wolford's Stock co., visited her relatives at Pottsville 27. R. W. SHERTZINGER.

HARRISBURG.—GRAND OPERA HOUSE (Markley and Co., managers): Cissy Fitzgerald in The Foundling drew a small audience March 24. The famous wink and the also famous dance was in evidence, but the house was not in a sympathetic mood, and very little applause was the reward. Creston Clarke presented The Last of His Race to a light house 25. The star and co were worthy of a better reward. The play has been rewritten, and as now played holds the interest of the audience throughout. Robert G. Ingersoll lectured to a small house 26. El Capitan, in which De Wolf Hopper disports himself, drew a very good house 28. The opera has the swing necessary to produce enthusiasm in an audience and the co. is well calculated to give it its full measure of merit in that respect. It was admirably staged and mounted. Joe Ott in The Star Gazer 29 to a fair house which fully appreciated the fun of the star and his fellow-oddities. The Castle Square Opera co. produced The Queen's Lace Handkerchief and Il Trovatore 30 to fair houses. The co. is one of the best that it has been the pleasure of our people to witness for some years, and was heartily endorsed as a good thing.

ALLENTOWN.—ACADEMY OF MUSIC (N. E. Worman, manager): The Wilbur-Kirwin Opera co. closed a week's engagement 26. Said Pasha, Olivette, Queen's Lace Handkerchief, Royal Middy, The Mascot, Giroflé-Girofla, Carmen, Bohemian Girl, and The Two Vagabonds were presented in good style; excellent co.; handsome costumes; large audience. George Richards and Eugene Canfield in My Boys 28; co. weak; performance unsatisfactory; light house. John S. Murphy presented Kerry Gow 29; co. capable; excellent performance. Robert Fitzsimmons co. drew a large audience 30; good entertainment. Elroy Stock co April 4-9. Joe Ott 13. Francis Wilson 15. Secret Service 29.——ITEMS: Susie Kirwin was presented with a large basket of flowers by Music Hall attaches on Carmen night. Miss Kirwin made a very pleasing address, complimenting the local manager, and delighted his assistants with her remarks. Robert Fitzsimmons was the recipient of a very handsome floral horseshoe from the local Keystone Athletic Association, who

attended in a body and gave him a reception after the performance.

LANCASTER.—FULTON OPERA HOUSE (Yecker and Glenn, managers): Labadie's Faust drew light house March 25. Creston Clarke and Adelaide Prince in David Garrick and The Last of His Race did fair business matinee and evening 28. Robert Fitzsimmons' Specialty co. drew topheavy house 28. Fitzsimmons failed to appear, and the management refunded money to ticket purchasers. De Wolf Hopper, supported by Edna Wallace, Bertha Waltzinger, Alice Hosmer, Alfred Klein, Robert Pollard, and a good chorus, in El Capitan, delighted a very large audience 29. The Sporting Duchess, interpreted by a large co of fair ability, drew a large house 30. The Castle Square Opera co. in Il Trovatore pleased a large audience 31. Joseph Greene co. April 4-9. Francis Wilson 12. A Romance of Coon Hollow 18.

JOHNSTOWN.—CAMBRIA THEATRE (I. C. Mishler, manager): 8 Bells gave a fair performance to a good house March 24. Castle Square Opera co. presented Il Trovatore 28 to a large and appreciative audience. The Wizard of the Nile April 12. Shore Acres 29.==OPERA HOUSE (James G. Ellis, manager): Francis Wilson presented Half a King 26 to the capacity of the house and gave the best of satisfaction. Lulu Glaser was charming and made an emphatic success. Other good people in the cast are Peter Long, John Brand, J. C. Miron, Celeste Wynn, and Della Nevin. Ethel Tucker co. April 4-9.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE (I. C. Mishler, manager): Cissy Fitzgerald in The Foundling March 23 to good house. Robert Fitzsimmons co. 24; crowded house. Castle Square Opera co. 29 to large house. John McGhie has replaced Selli Simonson as musical director. Edith Mason and Lizzie Macnichol were in excellent voice and had several recalls. The Sporting Duchess April 1. A Stranger in New York 5. Fanny Rice 6. Ethel Tucker co. 11-16.==NEW MOUNTAIN CITY THEATRE (Edwin Young, manager): McHenry English Swell Burlesque co 4-9. Carlisle Vaudeville co. 11-16.

WILKES-BARRE.—THE NESBITT (M. H. Burgunder, manager): Janauschek March 31 in What Dreams May Come to fair business; co. and play gave satisfaction. Richards and Canfield April 1 in My Boys; small attendance. The Old Coat 2.==GRAND OPERA HOUSE (M. H. Burgunder, manager): King Dramatic co. 28-2; crowded houses. Plays presented: The Stowaway, Brother for Brother, All the Comforts of Home, Wages of Sin, The Lady of Lyons, The Power of the Press, The Ironmaster, and The Paymaster. The Real Widow Brown 7-9.

BETHLEHEM.—OPERA HOUSE (L. F. Walters, manager): The Wilbur-Kirwin Opera co. opened March 28 for a week and presented Said Pasha, The Queen's Lace Handkerchief, La Mascotte, The Royal Middy, Giroflé-Girofla, Carmen, Olivette, and The Two Vagabonds (Erminie), to big business. The living pictures given by this co. are the first ever presented in Bethlehem. Miss Bean, of this place, has been accepted for the chorus. She is a talented young vocalist. Joe Ott 14. Secret Service 27.

GREENSBURG.—KEAGGY THEATRE (R. G. Curran, manager): Gus Hill's Gay Masqueraders March 25 pleased a fair audience. Fanny Rice, booked for 4, changed to 8. Coon Hollow 13.==ITEM: A Summer theatre will be erected at Oakford Park this season. It will be under the management of R. G. Curran and first-class vaudeville performances will be given.

PHILIPSBURG.—PIERCE'S OPERA HOUSE (A. P Way, manager): A co. of poor merit in Kerry Gow and Shaun Rhue 22, 23 with indifferent success; houses poor. 8 Bells to usual large business and great satisfaction 28. The Coulson Sisters are a big feature this year. Fanny Rice April 5. The Wizard of the Nile 13.==ITEM: Manager Flack, of 8 Bells, was notified here of the sudden death of his stepfather 27.

McKEESPORT.—WHITE'S OPERA HOUSE (F. D Hunter, manager): A Baggage Check pleased a good house March 24. Kate Claxton in The Two Orphans gave a good performance 26. Peters and Greene co pleased crowded houses 28-April 2.==ITEMS: James Donohue, the trick cyclist, with A Baggage Check, was seriously injured while giving a free exhibition of step riding. He was taken to the City Hospital.—The Lorenzos, aerial artists, of this city, will leave shortly to join the Ringling Brothers' Circus.

SCRANTON.—LYCEUM (Reis and Burgunder, managers): The Old Coat March 31 to fair business; good play and excellent satisfaction. What Dreams May Come April 1. Our Boys 2. A Contented Woman 10.==ACADEMY OF MUSIC (Reis and Burgunder, managers): Sawtelle's Dramatic co. presented On the Hudson, The Streets of New York, The Captain's Mate, Rosedale, Maine and Georgia, Around the World in Eighty Days, and True as Steel, 28-April 2 to fair business. The Real Widow Brown 4-6.

SHAMOKIN.—G. A. R. OPERA HOUSE (John F. Ouler, manager): The Elroy Stock co. closed a fair week's business March 26, having presented A Fair Rebel, The White Squadron, Paradise Alley, She, The Land of the Midnight Sun, Wife for Wife, and The Midnight Alarm. My Friend from India, benefit B. O. E., Lodge 355, to packed house 29. 8 Bells April 1.==ITEM: A social session was held after the performance of My Friend from India 29, at the rooms of Lodge 355, B. O. E.

BRADFORD.—WAGNER OPERA HOUSE (M. W Wagner, manager): Kellar March 25 mystified and pleased a large house. Himmelein's Ideals opened for a week with Eagle's Nest March 28. Devil's Web 29, North and South 30; packed houses. Chester de Vonde and Miss Earle are good in the leading roles. The Sporting Duchess 9.

CHESTER.—GRAND OPERA HOUSE (Thomas Hargreaves, manager): Joseph Greene co. March 21-26 in The Silver King. Through Russian Snows, The Westerner, Lend Me Your Wife, The Bowery of New York, and A Plain Old Irishman, to pleased houses. Rentfrow's Pathfinders 28-April 2. Plays first half of week: Lightning Express, Below Zero, and The Judge; good business.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (M. Reis, manager): Darkest Russia March 24; large audience; much applause. Robert G. Ingersoll lectured 25 to a fair audience. Thomas D. Van Osten's Three-Star Comedy co. 28-April 2. Plays first part of week: In the Heart of the Storm, Dorcas, Mr. Barnes of New York, and Monte Cristo; large business; appreciative audiences.

NEW CASTLE.—ALLEN'S OPERA HOUSE (M. Reis, manager): Kate Claxton in The Two Orphans to very light business March 25; unsatisfactory performance. A Baggage Check to good business 28. Frederick and Minnie Seward opened for a week 28 to good business. Attendance fell off on the following nights. Poor co.

JEANNETTE.—OPERA HOUSE (A. L Bethune, manager): House will reopen March 30 with James B Mackie in Grimes' Cellar Door.==ITEM: The Opera House has again changed hands, a co. of real estate men of Buffalo, N. Y., having secured it. A. L. Bethune will continue as manager.

ERIE.—PARK OPERA HOUSE (M. Reis, manager): Kate Claxton, supported by a capable co., presented The Two Orphans March 24 to light attendance. Stuart Robson, supported by a strong co., presented The Henrietta 30 to fair business. The Bostonians April 6. The Sporting Duchess 7.

UNIONTOWN.—GRAND OPERA HOUSE (Harry Beeson, manager): Gay Masqueraders March 26; good performance to fair business. James B Mackie in Grimes' Cellar Door 31. Peters and Greene co. April 4-6. The Wizard of the Nile 11.

TITUSVILLE.—OPERA HOUSE (John Gahan, manager): Himmelein's Ideals closed a good week's business March 26 and gave satisfaction. A Baggage Check 29 to fair business; general satisfaction. A Black Sheep 30 to big business; everyone pleased. Al. G. Field's Minstrels 30.

SHARON.—CARVER OPERA HOUSE (P. F. Davis, manager): June Agnott co. March 28-2 opened in The Ranch King to full house, following with The Bowery Boy, Libby Prison, Myrtle Ferns, The Heiress in Rags, and Roxie.

READING.—GRAND OPERA HOUSE (George M. Miller, manager): A good performance of Peck's Bad Boy attracted large audiences March 31-2.==ACADEMY OF MUSIC (John D. Mishler, manager): Janauschek in What Dreams May Come 28. De Wolf Hopper in El Capitan 30. Robert Fitzsimmons co. 31.

PUNXSUTAWNEY.—MAHONING STREET OPERA HOUSE (R. A. McCartney, manager): 8 Bells March 25; S. R. O.; best of satisfaction. The Sisters Coulson, equilibrists and dancers, were the finest ever seen here. Grimes' Cellar Door April 4.

HAZLETON.—GRAND OPERA HOUSE (G. W. Hamerly, manager): Madame Janauschek and a very good co. in What Dreams May Come to light business March 29; deserved better. Richards and Canfield in My Boys pleased a fair-sized house 31.

DANVILLE.—OPERA HOUSE (F. C. Angle, manager): Creston Clarke in The Last of His Race 23; excellent performance to fair house. The Star Gazer 30. Miles' Ideal Stock co. 31-April 2.

FRANKLIN.—OPERA HOUSE (J. P. Keene, manager): A Baggage Check March 22; poor house. The Sporting Duchess April 5. Valentine Abt 18. Al. G. Field's Minstrels 21. J. K. Toole 27.

KANE.—LYCEUM THEATRE (B. N. Jacobson, manager): Old Southern Life March 24: S. R. O.; general satisfaction.==VERBECK'S AUDITORIUM (George H. Verbeck, manager): The Boston Ideals 28-April 2 canceled.

BELLEFONTE.—GORMAN'S OPERA HOUSE (Al. Gorman, manager): Joseph Murphy in Kerry Gow drew a fair house March 25; good performance. 8 Bells 30; first-class house; fine performance.

ROCHESTER.—OPERA HOUSE (C. A. Vanderslice, manager): June Agnott co. March 21-26 to good business. Robert Downing 31. Ward and Vokes April 11.

BERWICK.—P. O. S. OF A. OPERA HOUSE (F. R. Kitchen, manager): Miles Ideal Stock co. March 28-30 in United States Signal Service, That Circus Girl, and New Mexico; good business; fine performances.

ASHLAND.—GRAND NEW OPERA HOUSE (Frank H. Waite, manager): The Elroy Stock co. opened for a week March 28 to fair business, presenting The White Squadron, Land of the Midnight Sun, and Wife for Wife; performances satisfactory.

LOCK HAVEN.—OPERA HOUSE (J. H. Mussina, manager): Brothers Byrne in 8 Bells March 29; good audience and performance.

BEAVER FALLS.—SIXTH AVENUE THEATRE (Charles Medley, manager): The Wizard of the Nile March 29; good business; audience pleased. Al. G. Field's Colored Minstrels 13. Cherry Sisters 25.

BUTLER.—PARK THEATRE (George N. Burckhalter, manager): The Wizard of the Nile March 26; fair house; good satisfaction. James B Mackie in Grimes' Cellar Door gave a fair performance to a rather light house 29. Coon Hollow April 10.

MANSFIELD.—OPERA HOUSE (Husted and Griggs, managers): Ole Olson March 24; good co. and business.

WARREN.—LIBRARY THEATRE (F. R. Scott, manager): A Black Sheep to very large audience March 29. Al. G. Field's Minstrels April 19.

PITTSTON.—MUSIC HALL (C. C. King, manager): London Gaiety Girls March 28-30; fair performances and business. My Boys, booked for April 4, closed season at Scranton 2.

TARENTUM.—ALHAMBRA THEATRE (George E. Holmes, manager): 8 Bells March 23 to big business in spite of flood; performance first-class. Grimes' Cellar Door 28; small house; co. fair. Fanny Rice April 7.

MAUCH CHUNK.—OPERA HOUSE (Robert Heberling, manager): My Friend from India gave satisfaction to a fair audience March 30. Joe Ott April 3.

MILTON.—GRAND OPERA HOUSE (Griffith and Co., managers): The Heart of Virginia and The Prisoner of War 21-23.

MONONGAHELA.—GAMBLE'S OPERA HOUSE (John M Grable, manager): Carrie Stanley Burns in The Klondike Claim April 4-6. Lillian Burkhart 15.

CARBONDALE.—GRAND OPERA HOUSE (Daniel P. Byrnes, manager): Ethel Tucker co. March 28-2; good specialties; pleased audience.

COLUMBIA.—OPERA HOUSE (James A. Crowthers, manager): Joseph Greene co. opened for a week March 28 in The Silver King to big house.

EAST STROUDSBURG.—ACADEMY OF MUSIC (J. H. Shotwell, manager): A Gay New Yorker March 24; fair house; co. good. Langdon Dramatic co. 4-16.

POTTSTOWN.—GRAND OPERA HOUSE (Grant M. Koons, manager): Joe Ott 15.

POTTSVILLE.—ACADEMY OF MUSIC (Markley and Co., managers): Robert Fitzsimmons co. March 29; S. R. O.; performance fair. Joseph Murphy 31. 8 Bells April 2. Castle Square Opera co. 4, canceled.

RHODE ISLAND.

WESTERLY.—BLIVEN'S OPERA HOUSE (C. B. Bliven, manager): Graham's Southern Specialty and Cake Walk co. pleased a good-sized house March 22. Miss New York, Jr., April 6. Kellar 9.

WOONSOCKET.—OPERA HOUSE (George C. Sweatt, manager): Secret Service March 26. The Sages 28-April 2. Pudd'nhead Wilson 12. Corse Payton co. 18-23.

RIVERPOINT.—OPERA HOUSE (J. H. Thornton, manager): Frankie Carpenter co. April 11-16.

SOUTH CAROLINA.

CHARLESTON.—ACADEMY OF MUSIC (Will T. Keogh, manager): Oliver and Kate Byron 23-26 to crowded houses; performances very creditable. Peruchi-Beldeni-Woodward-Warren co. opened for a week 28 to S. R. O.

SPARTANBURG.—OPERA HOUSE (Max Greenewald, manager): Rhodes' Merrymakers March 21-23; good business. Co reorganized here with Harold Holmes as manager. Edwin Travers 25, 26 in A Jolly Night and The Private Secretary to good business; good performances. Wang 31. A Night at the Circus 1, 2.

ANDERSON.—OPERA HOUSE (O. U. Breazeale, manager): Rhodes' Merrymakers March 10-12; fair business; performance fair. Simpkins-Fabel Comedy co. April 4-6.==ITEM: J. W. Miller, of this city, is now with the Columbia opera co. as advance man.

COLUMBIA.—OPERA HOUSE (Eugene Cramer, manager): A Night at the Circus March 28 to a packed house. Wang 30.

SOUTH DAKOTA.

MITCHELL.—GRAND OPERA HOUSE (L. O. Gale, manager): Mozart Symphony Club April 7. The Streets of New York (local) 16.

SIOUX FALLS.—NEW THEATRE (S. M. Bear, manager): The Bostonians in Robin Hood March 30; house sold out.

WATERTOWN.—NEW GRAND OPERA HOUSE (H. J. Mowrey, manager): Clay Clement April 4, changed from March 28. Robert J. Burdette 22. Bartlett Theatre co. 25-30.

TENNESSEE.

NASHVILLE.—GRAND OPERA HOUSE (Thomas J. Boyle, manager): The Prodigal Father (return engagement) March 28-30, pleasing large houses. J. E. Toole in Killarney and the Rhine 31-April 2.==ITEMS: The best amateur minstrel show ever seen in Nashville was given 28 at the New Masonic for the benefit of Nashville Lodge, No. 72, B. P. O. Elks, and was greeted by a packed house.—On account of R. R. connections between Nashville and Memphis the Vendome has lost the following cos.: A Night Off, His Excellency, and Brother for Brother.

KNOXVILLE.—STAUB'S THEATRE (Fritz Staub, manager): Columbia Opera co. March 21-26, presenting The Mascot, Said Pasha, Giroflé-Girofla, The Mikado, Olivette, Fra Diavalo, and The Pretty Persian. Margaret Mather in Cymbeline 28.==ITEM: The regular season closed with Margaret Mather.

COLUMBIA.—GRAND OPERA HOUSE (James Y. Helm, manager): The Prodigal Father did well before a good audience March 26. Vitale Concert co. April 8.

CLARKSVILLE.—ELDER'S OPERA HOUSE (James T. Wood, manager): J. E. Toole 4. Bellstedt and Ballenberg's Band 27.

TEXAS.

WACO.—THE GRAND (Weis and Solomon, managers): A Night Off March 29. The Girl I Left Behind Me 30. Nat C. Goodwin April 1.==CONSERVATORY OF MUSIC (Mrs. J. Hammond, manager): Mlle. Verlet Concert co. 25 pleased a large audience.==ITEMS: Manager Sid H. Weis has secured the San Antonio Opera House, having signed the lease 24 for a term of five years, to take effect July 1 next. His many friends in this city wish him success in his new venture.—James M. Drake will manage the auditorium for next season and has booked a number of attractions for the Summer.

W. V. LYONS.

SHERMAN.—COX'S OPERA HOUSE (Frank Ellsworth, manager): A Night Off March 21 did small business.==ITEM: Edythe Totten, of A Night Off, reported last week as suffering from a severe attack of peritonitis, has been at the Binkley House here since March 20, but has so far recovered that she will rejoin the co. at Dallas 28. She has been the recipient of every care from her attendants, and each day has brought some touching reminder from the co. of the esteem in which she is held by them.

AUSTIN.—HANCOCK OPERA HOUSE (Rigsby and Walker, managers): Rose Stillman co. presented La Belle Marie, Money to Burn, Kathleen Mavrony, Queen's Evidence, and Fanchon the Cricket March 21-26, to good houses. The Girl I Left Behind Me 28, Nat Goodwin 31. 1492 14.

HOUSTON.—SWEENEY AND COOMBS' OPERA HOUSE (E. Bergman, manager): Weidemann's Comedians presented The Steam Laundry, Topsy Turvy, and A Klondike Girl March 21-23; satisfactory business. The Girl I Left Behind Me 24, 25. Nat C. Goodwin 29. A Night Off 31.

EL PASO.—MYAR'S OPERA HOUSE (Rigsby and Walker, lessees): Edna Paige Comedy co. March 21-26 had fair houses in A Regular Fix, Paul Devant, A Gentleman in Rags, East Lynne, Three Hats, and Nobody's Child. 1492 April 7.

DALLAS.—OPERA HOUSE (George Anzy, manager): A Night Off March 25, 26; fair business and co. The Girl I Left Behind Me April 1, 2. N. C. Goodwin 4.

PORT WORTH.—GREENWALL'S OPERA HOUSE (Phil Greenwall, manager): A Night Off March 24; well filled house; co. first-class.

GREENVILLE.—KING OPERA HOUSE (J. O. Teagarden, manager): Local minstrels March 22; good business and performance.

UTAH.

SALT LAKE CITY.—THEATRE (C. S. Burton, manager): Richards and Pringle's Minstrels March 21, 22 to good business. Show scarcely up to usual standard. Black Patti's Troubadours 25, 26 to full houses; good show throughout.==NEW GRAND THEATRE (H. F. McGarvie, manager): George's Minstrels 21-26 to light business; show inferior.==ITEMS: Madame Melba and her co have signed with Professor Evan Stephens to appear in the Tabernacle 16 in connection with the Mormon choir.—The Salt Lake Opera co. went to Logan 24 and to Provo 25, presenting Said Pasha in each city to crowded houses.—The Lyceum Theatre has at last given up the ghost and is being converted into a store. It has not been a paying investment for several years.—Manager H. F. McGarvie is in St. Joseph, managing a jubilee there. Meantime M. E. Mulvey is in temporary charge of the Grand.

VERMONT.

BURLINGTON.—HOWARD OPERA HOUSE (W. K. Walker, manager): Daniel R. Ryan co. March 28-2; good business; co. makes a very favorable impression. Bon Ton Burlesque co. 4. Andrews Opera co. 11, 12. John L. Sullivan 18. Frank Daniels 23. Waite's Comedy co. 25-30.

BRATTLEBORO.—AUDITORIUM (G. E. Fox, manager): Amherst College Glee Club March 29; well received; poor house.

VIRGINIA.

RICHMOND.—ACADEMY OF MUSIC (Thomas G. Leath, manager): Louis James, supported by an excellent co., presented A Cavalier of France, Julius Cæsar, and Spartacus March 18, 19 before large and pleased audiences. Madame Janauschek was cordially welcomed 21, 22 in What Dreams May Come; the play itself is full of human interest, and the supporting co. as well as the star is one of the best seen here this season. McFadden's Row of Flats pleased good audiences 25, 26; co. is unusually large and every member has something to do to make the play go. Miller, Sisson and Wallace pleased a large audience 30.

NEWPORT NEWS.—OPERA HOUSE (Booker and Johnson, lessees; G. B. A. Booker, manager): The Real Widow Brown to splendid business March 19; performance fair. McFadden's Row of Flats 24 canceled. Oliver and Kate Byron in The Plunger, Turn of the Tide, and Ups and Downs of Life 28-30; performances excellent; attendance fair. The Private Secretary April 14. John Griffith 26.

NORFOLK.—ACADEMY OF MUSIC (Thomas G. Leath, manager): Janauschek in What Dreams May Come March 24, 25; good business; performance excellent. Margaret Mather 31.

DANVILLE.—ACADEMY OF MUSIC (John B. Wood manager): Margaret Mather in Cymbeline March 30; business poor; performance good.

STAUNTON.—OPERA HOUSE (W. L. Olivier, manager): John Griffith April 12.

WASHINGTON.

SPOKANE.—AUDITORIUM (Harry C. Hayward, manager): Daniel Sully in O'Brien the Contractor and Auld Lang Syne March 22, 24; good business. A Stranger in New York 25, 26; large attendance; fair performance.

NEW WHATCOM.—BELLINGHAM OPERA HOUSE (A. B. Jewett, manager): Harry Corson Clarke in What Happened to Jones March 22; first-class co.; business good.

WALLA WALLA.—PAINE OPERA HOUSE (J. G. Paine, manager): Eliason Dante March 30, 31. Daniel Sully April 4.

WEST VIRGINIA.

WHEELING.—OPERA HOUSE (F. Riester, manager): Francis Wilson March 25 delighted a full house with Half a King. Robert Downing 26 in The Gladiator to light business. Chauncey Olcott 28. Robert G. Ingersoll 29; only a fair house. Martin's U. T. C. April 15.==GRAND OPERA HOUSE (Charles A. Feinler, manager): Joshua Simpkins March 28-30; light business. Wilson Comedy co. April 11-23.

PARKERSBURG.—AUDITORIUM (W. E. Kemery, manager): Joshua Simpkins March 24 arrived two days late on account of high water; poor performance and house. The Heart of Chicago 28; good house; excellent performance. Night Owls 29; small house; performance poor. The Wizard of the Nile April 1. American Burlesquers 8.

MANNINGTON.—OPERA HOUSE (J. M. Barrick, manager): The Heart of Chicago March 25; good house; co. fair; scenic effects splendid. A Race for Congress (local), under the management of Leo J. Lunn and Virginia Goodwin, auspices of Mannington Lodge, B. P. O. E., April 1, 2.

HUNTINGTON.—DAVIS THEATRE (W. D. Keister, manager): Joshua Simpkins March 22; poor business and performance. The Wizard of the Nile April 4. Margaret Mather 7. Killarney and the Rhine 16. Henshaw and Ten Broeck 26.

GRAFTON.—BRINKMAN OPERA HOUSE (Charles Brinkman, manager): The Heart of Chicago to a small audience March 24; performance first-class.

WISCONSIN.

WEST SUPERIOR.—GRAND OPERA HOUSE (F. J. Marsh, manager): Henshaw and Ten Broeck in Dodge's Trip to New York March 28 to fair house; audience pleased. Ole Olson 29; topheavy house; co. below standard. A Bachelor's Honeymoon April 2. Marks Brothers 4-16. Shall We Forgive Her 22. Devil's Auction 27.

POND DU LAC.—CRESCENT OPERA HOUSE (William H. Stoddard, manager): Cleo Benoir co. March 27 in musical specialty; fair house; fair performance. May Smith Robbins in Little Trixie April 4.==ITEM: The Crescent was open March 27 for the Cleo Benoir co. for the first Sunday night performance in fifteen years.

RHINELANDER.—GRAND OPERA HOUSE (E. E. Stoltzman, manager): May Smith Robbins in Little Trixie to packed house March 25; good performance; receipts $295. Black Bostonians 2-4. Bryan's Comedians 11.

LA CROSSE.—THEATRE (J. Straslipka, manager): Lieutenant Peary lectured March 22 to small audience. Lewis Morrison presented Faust 24. South Before the War 26; good performance and business. Black Bostonians 30.

SHEBOYGAN.—OPERA HOUSE (J. M. Kohler, manager): John Jay Lewis in his lecture on the Passion Play drew a large audience March 29. Little Trixie April 3. Henshaw and Ten Broeck 4. Ole Olson 8. Henshaw and Ten Broeck (return date) 10.

RACINE.—BELLE CITY OPERA HOUSE (D. P. Long, manager): Harland Dramatic co. opened for a week March 27 to fair business in The Little Duchess. Henshaw and Ten Broeck April 3. Ole Olson 9.

WAUSAU.—ALEXANDER OPERA HOUSE (C. S. Cone, manager): Little Trixie March 22; good business and satisfaction. Black Bostonians April 1. Bryan Comedians 4-9.

KENOSHA.—RHODE OPERA HOUSE (Joe Rhode, manager): Dorothy Lewis in Alone in Greater New York March 27; crowded house; audience pleased. Human Hearts April 3.

APPLETON.—OPERA HOUSE (E. Erb, manager): Clay Clement in The New Dominion March 25; excellent performance; fair house. Henshaw and Ten Broeck April 6.

STEVENS POINT.—NEW GRAND OPERA HOUSE (W. L. Bunson, manager): McGinty the Sport to a fair house March 24; audience pleased. A Night in New York April 1.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, manager): Clay Clement in The New Dominion March 24; crowded house; performance fine. Nellie McHenry April 1.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, manager): Alone in Greater New York March 25 to good house.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, manager): Lewis Morrison in Faust March 25. Henshaw and Ten Broeck April 2.

ASHLAND.—GRAND OPERA HOUSE (John Meis, manager): Black Trilby March 26; crowded house. Ole Olson 30.

CANADA.

TORONTO.—GRAND OPERA HOUSE (O. B. Sheppard, manager): The Old Coat to a fair house March 28. It is a clever comedy and well written. It has many amusing complications about an old office coat, and is sure to be a winner. The co. presenting the piece is a capable one, and includes Frederick Bond, John F. Ward, Clayton White, May Vokes, Helen Reimer, Nita Allen, and Clara Hathaway. The Sign of the Cross 4-9.==PRINCESS THEATRE (O. B. Sheppard, manager): Ambition, by the Cummings Stock co., is crowding the house at every performance 28-April 2. The piece is of a political character, and many references are made to Cuba, which probably make it more interesting at the present time. Ralph E. Cummings and Bertha Creighton in the leading roles were excellent. The performance 29 was given under the auspices of the Argonaut Rowing Club. Between the acts extras were introduced, and included H. Ruthven MacDonald, Bert Harvey, and Frances World. Bertha Creighton and Miss World were the recipients of beautiful bouquets. The Strange Adventure of Miss Brown 4-9.==ITEMS: The Forty-eighth Highlanders' big production, One of the Best, will be given at the Grand Opera House for three nights during Easter week. The entire supervision of the performance is in the hands of Harry Rich.—The season of the Robert Cummings Stock Opera co. will be inaugurated 18, and will continue for six weeks. Some of the best artists on the operatic stage have been engaged and the management promise a positive treat for their patrons. The co. will open in The Mandarin.

MONTREAL.—ACADEMY OF MUSIC (Sparrow and Jacobs, managers): Henry E. Dixey opened March 28 to a very fair house. His entertainment is pleasing and in some respects novel, consisting of magic and sleight of hand tricks and Dixey's well-known impersonations. He received a warm welcome and was frequently applauded. Stowe's U. T. C. 4-9.==QUEEN'S THEATRE (Sparrow and Jacobs, managers): Beryl Hope Stock co. presented The Fatal Card 28 to good business and gave a splendid performance. Specially good work was done by Stephen Wright, Sedley Brown, and Una Abell. Beryl Hope made a sweet Margaret, and Harold Haskell and Clara Knott a pair of amusing lovers. Howard Hansell also did excellent work as George Austin. The play was well staged. East Lynne 4-9.==THEATRE FRANCAIS (W. E. Phillips, manager): The stock co. opened in Rosedale 28 to good business and gave a very good performance. Florence Roberts made a charming Rosa Leigh, Harrington Reynolds a dashing Elliot Grey, and T. J. McGrane a picturesque Miles McKenna. Nellie Callahan gave a clever sketch of Sarah Sykes. The rest of the co acquitted themselves creditably. The play was excellently staged, the gipsy dell in the third act being worthy of special mention. Von Prittiwitz Palm, Le Clair and Hayes, Walton and Doyle, and Ella Morris were a good vaudeville bill. The Wages of Sin 4-9.

WINNIPEG.—THEATRE (C. P. Walker, manager): A Night in New York March 23, 24, with Nellie McHenry in the principal role; co. superior to the merits of the play; John Webster gave excellent support, but business light. A Bachelor's Honeymoon 8, 29; best comedy seen here this season and drew large houses; Vella MacLeod, John T. Sullivan, Robert Paton Gibbs, George Nash, Horace Thrum, and Nita Sykes had the greater part of the work and did it well; the comedy is clean and bright. McGinty the Sport April 1, 2. The Club Friend and A Bachelor's Honeymoon 8, 9. Shall We Forgive Her 18, 19.==GRAND OPERA HOUSE (Seach and Sharpe, managers): Orris Ober Stock co. March 21-26 in The Circus Girl, The Lost Paradise, Mr. Wright of Wall Street, and Running for Congress to fair audiences. Litz and Davis' Stock co. in She and Article 47 28—indefinite.==ITEMS: John T. Sullivan was given a royal reception while in the city for a week arranging for A Bachelor's Honeymoon.—F. Marion Crawford will lecture here April 25, 26.—Bob Burdette appears at the Winnipeg in April.—Manager Walker is already booking first-class attractions for next season. He will spend June and July in New York city. Orris Ober Stock co. has gone on a provincial tour to the Coast.

OTTAWA.—RUSSELL THEATRE (Dr. W. A. Drowne, manager): Al. G. Field's Minstrels March 28, 29 to big audiences; very satisfactory performance; the chief features are the club swinging of Ollie Young and the singing of George Jones; Al. Field, Billy Van, and Tommy Donnelly are as funny as ever. A Midsummer Night's Dream (local) April 1, 2.==GRAND OPERA HOUSE (Joseph Frank, manager): The stock co. opened its tenth week March 28, presenting a revival of Frou Frou; Helen Byron appeared in the title-role and was well supported by Neil Twomey and J. J. Shaw; large, appreciative audiences. Our Regiment 31-April 2.

ST. CATHARINES.—GRAND OPERA HOUSE (T. Lalor, manager): Donald Robertson and Brandon Douglas March 25, 26 in The Man in the Iron Mask and The White Mouse; clever performances, but business light. Zera Semon is filling house 28-April 2; performance above the average. Lyceum Vaudeville co., including Lew Dockstader and Gus Williams, 4. Al. G. Field's Minstrels 9. The Geisha 14.

MONCTON.—OPERA HOUSE (W. Lutz and Co., managers): Frost's Comedy co. March 28-2; light business.==ITEM: A. E. Holstead, formerly manager of the Opera House, will again take charge, when the house will be put in first-class condition for the Summer season.

LONDON.—GRAND OPERA HOUSE (A. E. Boote, manager): Zera Semon closed a five nights' engagement March 26 to fair business. Darkest Russia 29; light business; co. capable; scenic effects good. Superba April 5, 6.

VICTORIA.—THEATRE (Robert Jamieson, manager): What Happened to Jones March 16; first-class

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Address relative to time and general business, A. C. DORNER, Business Manager, 23 Union Square, New York.

B. H. DEMAREST, Proprietor and Manager.

performance; good house.—ITEM: The Corbett co., billed to appear in Victoria, Nanaimo, and Vancouver, came as far as Tacoma and failed to keep their B. C dates. Manager Jamieson, in consequence, is out several hundred dollars.

LINDSAY.—ACADEMY OF MUSIC (Fred Burke, manager): Bon-Ton Burlesquers March 22; splendid performance; fair house. Robertson-Douglas co. (return engagement) 29.

ST. THOMAS.—DUNCOMBE'S OPERA HOUSE (T. H. Duncombe, manager): Darkest Russia March 28; good house. William Owen co April 1, 2.

GUELPH.—ROYAL OPERA HOUSE (A. J. Small manager): Darkest Russia March 29. Superba April 7.

BELLEVILLE.—CARMAN OPERA HOUSE (Fred Adams, manager): The White Crook March 26; fair house. Stowe's U. T. C. 29; good business. The Man in the Iron Mask April 2.

WOODSTOCK.—OPERA HOUSE (Warren Totten, manager): Robertson-Douglas co. April 27.

KINGSTON.—GRAND OPERA HOUSE (A. Lesser, manager): Stowe's U. T. C. March 30 to S. R O.; good performance.

BERLIN.—OPERA HOUSE (George O. Philip, manager): Darkest Russia March 30; good performance; fair house.

IN OTHER CITIES.

(Received too late for classification.)

BROOKLYN.

SATURDAY, April 2.

The general results of the week indicate that the theatrical season of 1897-98 is already in its last throes. Independent of the vaudeville interest, there is but one establishment, where the remaining bookings are of unusual strength, that gives any promise of being really remunerative until the fall of this season's final curtain.

At the Montauk a very satisfactory state of affairs, momentarily, has existed with The Telephone Girl. The opening house was said to be $700, with a subsequent business, it is alleged, that has averaged over four figures. Whether in this case the devil has been painted blacker than was warranted, or whether a course of cleansing and deodorizing was instituted on this production before its submission to Brooklynites, it is certain that there has been much less to offend than was in evidence with another presentation of the same class on this side of the river some months ago. A welcome change will be the first appearance of the Lyceum Stock on this stage, which will devote the coming week to The Princess and the Butterfly, after which Colonel Sinn gives a return engagement to The Wedding Day, with its tri-star cast of Russell, Fox, and De Angelis.

One of the most interesting engagements of the year has been that of Charles Coghlan in The Royal Box at the Columbia. With its attractive story, competent cast, and boldness of treatment it is a matter of genuine regret that Mr. Coghlan's great art should not have been rewarded by a much larger attendance. The Ballet Girl follows.

The final week of the Grand Opera House's seventeenth season has been filled with The Sunshine of Paradise Alley. As Mr. Ryer's production has already been seen at several other local houses, and for return engagements as well, the attendance has not been as large as it otherwise would. The season at the Grand, which began on August 30, has lasted thirty-one weeks, exhibiting twenty-eight plays. The following plays have been given in the order noted: Under the Polar Star, Northern Lights, The Widow Jones, The Geeser, The Privateer, At Piney Ridge, The Sporting Duchess, A Contented Woman, A Black Sheep, The Girl I Left Behind Me, A Naval Cadet, Primrose and West's Minstrels (headed by George Primrose), Two Little Vagrants, The Man-o'-War's Man, Gayest Manhattan, Straight from the Heart, Captain Impudence, The Governors, A Ward of France, McSorley's Twins, Superba, Who Is Who, The Pacific Mail, Primrose and West's Minstrels (led by Billy West), In Gay New York, A Hot Old Time, An Irish Gentleman, A Milk White Flag, The Prisoner of Zenda, The Sporting Duchess (return), and The Sunshine of Paradise Alley.

Madame Herrmann, assisted by Leon Herrmann, have entertained the patrons of the Bijou, where Manager Harry C. Kennedy next brings Northern Lights to view.

At the Gayety, Ciney Fitzgerald has disported in The Foundling, which Manager Bennett Wilson banishes in favor of The Sunshine of Paradise Alley.

The Span of Life has put in the final week of its own season at the Park Theatre, which next offers Katie Emmett and The Waifs of New York.

Of the ten turns at Hyde and Behman's, the most artistic as well as interesting has been Mr. and Mrs. Arthur C. Sidman in their truthful study, A Bit of Real Life. This little sketch, in which Mr. Sidman has efficient aid from his bright and pretty wife, wears exceedingly well, being always welcome and never tiresome. That it is also putting a goodly amount of coin in their purse is evidenced by the recent purchase of an attractive home down at Bensonhurst, in the heart of the players' colony. Next in interest has been Vinie De Witt, cornetist, who introduced a novel rendition of "I Love You in the Same Old Way," by alternately singing a verse sweetly, and then playing it charmingly upon the cornet. Combined with a taking personality, Miss De Witt has some cute and fetching mannerisms that cause her to catch on with her hearers. A. O. Duncan, one of the few ventriloquists who have the gift of real wit, entertained agreeably with some new and apt patter. Genaro and Bailey, though named upon the house bill, have not been in evidence, their place upon the programme being filled by the musical turn of Sharp and Flat. The contortion act of Juno Salmo was marvelously difficult and gracefully rendered. Leonidas' Dog and Cat Circus seems to have reached the acme of intelligence in animal training. Other features shown to fill out the required length have been the Karno Trio, Henry Kessler, Morton and Revelle; also the biograph. Manager Henry W. Behman's next headliner is Bob Fitzsimmons.

Business continues at the top notch of prosperity at the Brooklyn Music Hall, where Manager Laurent Howard's principal cards have been Mr. and Mrs. Frazer Coulter (Grace Thorne) in A Pass for Two, which scored as heavily as when recently seen in Manhattan. Other names in the olio have numbered John and Ella Garrison, Frank and Will Gardner, Gallando, Ladell and Alvers; also the Lobey Brothers. The Sunday night attendance here has become both a large and decided feature.

Ernest Lacy's illustrated lectures on The Passion Play, which have been given every afternoon and evening of the week at the Academy of Music, have failed of receiving the recognition they deserve.—The condition of Billy Barry gives no hope for improvement. Both he and his family have schooled themselves for the inevitable, which, his physician says, seems now close at hand.—Augustin Daly, under the local direction of his brother-in-law, James C. Duff, will present Ada Rehan for four performances at the Academy of Music during Easter week.

SCHENCK COOPER.

BUFFALO.

The Old Coat, an original comedy in three acts by Lieutenant W. H. Allderdice, was given its first presentation in Buffalo at the Star March 24. The piece is not so bright as My Friend from India, but it is entertaining and lively. Several of the situations are extremely funny. Frederic Bond played the part of Lieutenant Reginald Hartwell and he did exceedingly well. May Vokes was rather disappointing as Beatrice O'Rafferty, inasmuch as her accent was at times the same used in her former German characterization. Helen Reimer as Mrs. Montgomery Wood was excellent throughout. The other parts were assumed as follows: Montgomery Wood, John F. Ward; Thaddeus Brown, Clayton White; George Meredith, John B. Maher; Kempston, Joseph Adelman; Michael Hoolihan, John Finn; William, Frank G. Parry; Ethel Wood, Nita Allen; Gwendolin Wood, Clara Bathaway; Mrs. Fitzhugh, Meta Maynard. Business good. The Girl from Paris played a return engagement 28-30. The co. was not so strong as upon the former occasion. Georgia Caine, Olive Wallace, Anna Buckley, Cheridah Simpson, and Hattie Williams scored this. The dancing of Mabel Clark was a feature of the performance. Stuart Robson in The Henrietta and The Jucklins 31-April 2. Joseph Jefferson 4. The Bostonians 7-9.

Ward and Vokes in The Governors filled the Lyceum the week of 28. The performances were not uproariously funny, but were sufficiently meritorious to warrant good patronage. The cast was acceptable. Lucy Daly scored an emphatic hit in her dancing specialty. Johnny Paige and John Keefe were excellent. Francis Wilson in Half a King 4-6. Weber and Fields' Vaudeville co. 7-9.

Eva Tanguay, late of The Brownies co., is rehearsing the leading soubrette role in a Broadway burlesque to be produced late in the Spring.

C. F. Filbrick is in New York and Philadelphia making contracts with theatrical managers for next season.

Dan McCarthy, the phenomenal boy alto, has joined the Waite Comedy co.

William A. Brady has been in the city the past week arranging for the appearance of Yousouf in the near future.

Grace Spencer has closed with The Telephone Girl and joined The Belle of New York. She will be the understudy of Edna May during the London engagement.

Olive Wallace has been re-engaged to play the part of Ruth during the Summer production of The Girl from Paris.

Charles H. Yale's Twelve Temptations co. closed at Providence 26. Manager Yale will replace the piece with an entirely new production next season.

Jennie Ruppell, of the Ruppell Sisters, will introduce her specialty in the next Casino review.

During the week of April 11 the Buffalo Police Association will give a high-class vaudeville show at Music Hall under the management of John R. Sterling, of the Star Theatre, and Manager Brennan, of Music Hall. The management has now under contract the following artists: Louise Thorndyke-Boucicault and Max Figman, Arthur and Jennie Dunn, Annie Myers, Clifford and Huth, William H. Windom and the Blackstone Quartette, Arthur Rigby, Smith and Fuller, the Brothers Fortuni, and John and Bertha Gleason. Joe Page Smith, of New York, will be the manager. The orchestra will be composed of fourteen members of the Buffalo Symphony Orchestra, and the event promises to be a huge success in every way.

Frank David has been in town visiting his many friends. He has gone to Hamilton, Ont., where he will stage a production of Ermine by local talent.

The Damrosch co. scored an instantaneous triumph in Tannhäuser at Music Hall 1. A splendid representative audience was present and it grew more and more enthusiastic, until at the close of the second act it recalled the principals again and again, and would not be satisfied until Mr. Damrosch also came before the curtain. Frau Gadski was easily the favorite with the big audience, and her's was one of the best parts ever sung in Buffalo. Kraus, as Tannhäuser, proved to be a young man of magnificent physique and one full of an enthusiasm and magnetism that charmed the auditors. Herr Fischer was commanding and stately as the Landgrave of Thuringia. Madame Mattfeld made a pretty shepardess and sang sweetly the air assigned to her. The Wolfram of Mr. Stehmann was intelligent and conscientious. Madame Staredigl, Mr. Van Hoose, and Mr. Rains were satisfactory. The chorus work was, in the main, excellent.

A benefit for the Cuban Relief Fund is to be given at the Garden Theatre 2. The boxes were auctioned off by Nat C. Wills and a substantial sum realized therefrom. Hundreds of tickets have been sold and every performer at this house has volunteered his services.

At Music Hall, Professor Day, the hypnotist, is meeting with substantial returns.

Ray Comstock, of the Star, is one of the most popular attaches in town, both with profession and public.

William Travers, of The Belle of New York co., has been transferred to The Telephone Girl co.

Some time ago Brady and Stair, formerly the owners of the Lyceum Theatre, brought an action against Laughlin and Skinner, the present lessees, for rent alleged to be due during the occupation by still another manager. A judgment of $2,300 was recovered by the plaintiffs in Supreme Court, and the Appellate Division has upon appeal reversed the judgment and granted a new trial.

An action brought by Edwin C. Berry, manager of Russell's Comedians, against George B Riddle, a constable of Rochester, for conversion of properties belonging to the co., is now on trial at Rochester. The damages claimed are $25.

REYNOLD WOLF.

CORRESPONDENCE

[Received too late for classification.]

COLORADO.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, manager): Black Patti's Troubadours March 28 to good audience; performance good. In Old Madrid April 1. George's Minstrels 9.

INDIANA.

LEBANON.—GRAND OPERA HOUSE (J. C. Brown, manager): Senter Payton's co. opened for a week March 28, presenting during the week The Gold King, Jack o' Diamonds, Marriage a Failure, The Black Flag, and Seth Snap, Lightning Rod Agent; full houses; co. gave satisfaction. Stetson's U. T. C. April 14.

MISSISSIPPI.

MERIDIAN.—GRAND OPERA HOUSE (L. Rothenberg, manager): The Girl from Paris March 26; fair performance; good house. James Young in David Garrick 28; good performance; small house. Nat C. Goodwin April 7. A Night Off 13.

VICKSBURG.—OPERA HOUSE (Piazza and Botto, managers): James Young March 30, 31 in David Garrick and The Lady of Lyons; large and pleased audiences. Nat Goodwin April 6 will close the season.

OHIO.

DEFIANCE.—CITIZENS' OPERA HOUSE (Ed S. Bronson, business-manager): Chimmie Fadden March 31; good house; splendid co. Season closed.

MARIETTA.—AUDITORIUM: Robert Downing in Damon and Pythias under the auspices of K. of P. March 23; large and pleased audience. Joshua Simpkins 25 and The Heart of Chicago 29 both canceled on account of floods. American Burlesquers April 7. U. T. C. 16.

LETTERS TO THE EDITOR.

AN ATTEMPT IN ILLINOIS.

CHICAGO, March 31, 1898.

To the Editor of The Dramatic Mirror:

SIR.—I have read with much interest the various articles published in your columns concerning the Actors' Society of America and its objects, one in particular bearing on the resolution for a law in New York State against irresponsible managers, the resolution having the endorsement of the Central Labor Union of New York.

Some time ago I had placed before the Chicago Federation of Labor and the State Federation of Labor a law covering the same ground expressed in the A. S. of A. resolution, and went further than that by tacking on an extra section making it a misdemeanor to bring actors into the State of Illinois from any given point outside the State of Illinois in such a pecuniary condition that they may in any way become charges upon the State. The actual meaning of this resolution would be to protect any and all members of the theatrical profession, no matter if contracts were signed in Illinois or New York.

I am sorry to state we could not make this a law, although we had the unanimous endorsement of the labor movement of Illinois and the approval of many prominent lawyers and legislators of both branches of the State Assembly. The cause of its failure was the defect of our State Constitution. Unlike many of our sister States, and particularly New York State, which is up to date—having in recent years held constitutional conventions—we of Illinois are still operating under the laws in force when Illinois was in a primitive state, and we must wait until our Constitution can be revised.

Our spirit has been shown long ago in this case, and we meant to protect all, but cannot, as proposed remedies have come under the head of "class legislation," and therefore failed.

Our advice to those interested in the law proposed in New York is to broaden its scope so as to cover the grounds that we in Illinois tried to cover. We have one remedy here that we shall employ the coming season, and look to co-operation from all sides. We shall place defrauding managers in jail upon their attempt to leave the verdant fields of Illinois to wend their way Eastward for more game. I think in this way we can in the West accomplish as much good in our way under the present law as New York State could under the new law, but we must operate together for the common good of all. In this way the A. S. of A. is bound to carry out the provisions of its charter, becoming greater in numbers and name through direct affiliation with the trades unions, which are founded upon law and order, equity and the highest of humane principles as were ever expounded from the most sublime pulpit in its teachings against man's inhumanity to man, and for the substitution of the "golden rule."

Yours respectfully,
LEE M. HART,
Ex-President N. A. T. S. E.,
Secretary Chicago Trades and Labor Assembly.

OBJECTS TO REPERTOIRE COMPANIES.

SPARTANBURG, S. C., March 25, 1898.

To the Editor of The Dramatic Mirror:

SIR.—Local managers in this part of the country are just now confronted with a serious problem which requires immediate and vigorous action if they would have this territory retain any attraction for high class one-night companies—the kind we are all eager to book and which make the most money for the houses, and do most toward building up and increasing theatrical patronage everywhere.

Within the past two or three years this part of the country has been simply overrun with "popular-price repertoire companies," the number of which seems to be on the increase; and experience and observation have led me to believe that they are a great injury to the business of both the theatres and the other road companies, inasmuch as they create a disinclination among playgoers to pay regular prices for anything, no matter how good. They rarely give satisfaction of any kind to the audience, and in many cases disgust people with the theatre in general; and last, but not least, the local manager has to work the entire week to earn as much as or even less than would be his return from a good "one-night" attraction.

Already we have been deluged with applications for time (which in many cases is never filled and never canceled when filled, thus causing loss of other attractions) from this class of attractions, to all of which the same answer has been given: "We are not booking any 'popular-price repertoire' companies at all for the season of 1898-99." This policy we, for one, will adhere to closely in the future, and we hope our neighboring managers will see the wisdom and necessity of taking similar steps to stop the ruin of the business of the money-makers-for-us, the "one night" attractions of the higher class.

Yours respectfully,
CHARLES P. LIGON,
Business Manager Greenewald's Opera House.

"A LOVER OF THE THEATRE" REBUKED.

ALLENTOWN, PA., April 1, 1898.

To the Editor of The Dramatic Mirror:

SIR.—I am an actor and belong to the profession, and consider it an honor. Most of my time is spent at the theatre at my labors, and some of it has been spent in working at benefits for the public. I keep in touch with the entire profession and "lovers of the theatre" by reading your bright and newsy paper every week. The article in your last number, signed "A Lover of the Theatre," surprises me. The public has never been called upon to give the profession benefits. Their co-workers do that, the public merely paying their way to see and hear double its worth.

If clerks and the public meet with calamity in spite of their savings why is the theatrical profession so often called upon for their services, to be given gratis? Why do so many actors ask for 25 per cent. of the proceeds of the benefit, to be given to the Fund? Because public benefits have become a bore and a nuisance. As far as charity is concerned, the theatrical profession ask very little from the public, and invariably give more than what they receive. It seems easy to ask an actor to sing a song for the benefit of some one he has no interest in, but would you ask a jeweler to make a ring, a carpenter a house, or a painter a sign, and give it to and for an actor's benefit, for nothing? An actor learns by experience how fickle the public is and does not allow himself to feel for an instant that the public would help him were he in need.

No doubt the amounts realized on the late benefits to Nellie Farren, the starving Cubans and the heroes of the *Maine* grate on the selfish nature of "A Lover of the Theatre." One thing is certain, I should hate to be a trick dog and grow old and worn out in "A Lover of the Theatre's" service.

Candidly,
ED A. MORRIS.

WITHOUT AN EQUAL.

"High grade" and "standard of the world" are two terms that are much used and abused in every branch of trade, and merchants in every line apply them to their products. But in the tobacco trade the fact is admitted that John Finzer and Brothers' celebrated "Boot Jack" brand of chewing tobacco stands without an equal, and that it is the highest of high grades and really the standard of the world.

THEATRICAL LEGISLATION.

[In this department THE MIRROR will publish new laws enacted in various States relating to the theatre.]

New Jersey.

An Act to regulate theatres and places of public amusement in cities of this State.

BE IT ENACTED *by the Senate and General Assembly of the State of New Jersey:*

1. All lights used in theatres and other places of public amusement shall be properly protected by globes or glass coverings, or in such other manner as the board or body having control of the extinguishment of fires in any such city shall prescribe; the owners or managers of all theatres, and other places of public amusement, or the persons having charge thereof, shall provide such means of communicating alarms of fire, accident or danger to the police and fire departments respectively, and shall also provide such fire hose, fire extinguishers, buckets, fire hooks, axes, fire doors and other means of preventing and extinguishing fires as the body or board having control of the extinguishment of fires shall direct; no obstruction or any article or thing whatever shall be placed in any aisle or passageway in any such theatre or other place of public amusement.

2. The board or body having control of the extinguishment of fires may detail not to exceed two members of its force at each and every place of public amusement where machinery and scenery are used while such place is open to the public, whose duty it shall be to guard against fire, and who shall have charge and control of the means provided for its extinguishment, and shall have the direction and control of the employes of the place to which they may be detailed, for the purpose of extinguishing any fire which may occur therein; it shall also be the duty of such person or persons so detailed to inspect every portion of the building or buildings to which they may be detailed during public performance therein, for the purpose of guarding and protecting the occupants from fire or panic; the board or body in any city having control of the extinguishment of fires shall also have power to keep the aisles and passageways in such place or places of public amusement free and clear of all obstructions, and to prevent persons from standing therein and to remove such persons therefrom, and may also make rules for the better enforcement of the provisions hereof.

3. Any person or corporation who shall willfully violate or neglect or refuse to comply with any provision or requirement of this act, or any regulation, order or special direction duly made thereunder, shall, for every such offense, forfeit and pay to the city in which such offense shall be committed, a penalty of not less than fifty nor more than two hundred dollars, in the discretion of the judge or court having cognizance thereof, which penalty may be recovered in any court now or hereafter having jurisdiction over the violation of the ordinances of the city in which such offense shall be committed, and in the manner now or hereafter provided for the enforcement of the ordinances of such city, and for the collection of penalties for the violation thereof; and it shall be the duty of the board or body having the control of the extinguishment of fires in such city to enforce the provisions of this act and of any regulation, order or special direction duly made thereunder, and of the police force to aid in the enforcement of the provisions of this act, and the officers of the police force of any city shall have power, without warrant, to arrest any person or persons who shall violate the provisions of this act, or of any regulation, order or special direction duly made thereunder.

4. This act shall take effect immediately.

Approved March 15 1898.

A NEW PLAY FOR KATIE ROONEY.

Katie Rooney, daughter of the late Pat Rooney, will be seen next season in a new three-act farce-comedy by Harry B. Marshall, entitled The Girl from Ireland. The production will be handsomely staged and costumed, and special attention will be devoted to the scenic effects. The supporting company will be up to date and capable, abounding in specialists and pretty girls. B. H. Demarest is the proprietor and manager, while A. C. Dorner is the business-manager and booking agent of the company.

"Gold King."

Notice is hereby given that we, the undersigned, are sole owners of the plays of "THE GOLD KING," "RIEBEN GLUE," "THE TRAIN WRECKERS" and "LUCKY RANCH," and that any one producing the above plays without authority will be prosecuted to the extent of the law.

There are a number of Repertory Managers producing "Lucky Ranch" and "Gold King" under their own and other titles, without authority, whose operations are well known, and to these parties we wish to sound a note of warning. We are in possession of convicting evidence in a number of these cases, and prosecution can only be avoided by their making immediate restitution. Legal action against these offenders will be delayed long enough to enable them to settle the matter out of court.

Reliable parties can lease the above plays, on reasonable Royalty, by writing to our permanent address, Chariton, Iowa.

WARREN W. and GEORGE M. NOBLE.

Warning to Managers!!

I AM THE SOLE OWNER OF

"THE NANCY HANKS,"

and any infringement of the title or unauthorized production of the play under any colorable imitation of that title will be prosecuted according to the stringent provision of the recent copyright law. I also give notice that Arthur F. Warde, Charles H. Beede, E. E. Ludlow and Marie Jansen have broken their contract with me through non-payment of royalty, and that no one is authorized after this date to produce "THE NANCY HANKS" without possessing a written contract signed by myself or my attorneys, Voorhees & Tippett, 150 Nassau Street, New York City.

MAUDE TANNEHILL.

Dated New York, April 4, 1898.

WILBUR OPERA CO.

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MUSIC.

National Phonograph Co., Orange, N. J.

THE OPENING OF THE WILD WEST.

"Ladies and gentlemen," said Colonel William F. Cody (Buffalo Bill), reining his restless steed before the box wherein were seated Doctor Chauncey M. Depew and other great people last Wednesday evening at Madison Square Garden, "I introduce to you a Congress of the Rough Riders of the World." Then, turning to the motley host that filled the vast arena, he cried: "Go!" And away they rode—an army of noble Red Men in gayest war paint and most brilliant savage regalia, United States cavalrymen, Cuban troopers, American cowboys, Mexican vaqueros, Irish lancers, Bedouin Arabs, Cossacks, and Prussians. The Wild West and the Congress of Rough Riders had begun another New York engagement which, as attested by the enormous crowd, promises to be the most successful in its long line of successes.

After the gorgeous grand entree came daring feats of arms, of muscle, and of horsemanship by Indians, Arabs, Cossacks, Prussians, Irishmen, American cowboys and soldiers, and others. Then there was fancy shooting by Buffalo Bill and Annie Oakley, a beautiful drill by the crack Aurora Zouaves, lasso throwing by alert Mexicans, mastery of "bucking" broncbos by reckless cowboys, thrilling horse races by Indian riders, broadsword combats by valiant Prussians, tent-pegging by the Irish lancers, wonderful tumbling by vigorous Arabs, and frantic spinning by a whirling dervish.

Then, too, there were the familiar pictures of the Custer massacre, the attack on the frontier cabin, and the hold-up of the Deadwood coach. But the thing that made the greatest of all the great hits—and every act hit hard—was scored by a color guard of real Cuban soldiers, fourteen in number, each carrying no end of battle-scars and each sporting a war record worth the entire expense account of the Pension Bureau. The Cuban colors were hailed with tumultuous applause, and each hero as he rode about the arena was cheered to the echo. And, all through, the cowboy band played excellently the airs most appropriate to each number, according "The Star Spangled Banner" to the Cubans.

A second grand pageant ended the magnificent bill; and, as Buffalo Bill backed his noble steed through the closing curtains, the American and Cuban flags waved above him. It was a great show, and the audience was compelled to applaud every feature delightedly. Madison Square Garden is in for many big crowds while the Wild West stays.

ARIEL BARNEY ILL.

Ariel Barney, manager of Francis Wilson, has been since last Friday seriously ill at his home in this city, with a disease of the ear. Mrs. Barney informed a MIRROR man last evening that her husband was resting quietly and that his condition showed improvement.

SAID TO THE MIRROR.

HARRY ST. ORMOND: "In response to a circular describing the accident two years ago to E. E. Zimmerman, and suggesting a benefit for him, I have received nearly two hundred letters from managers and artists endorsing that project. The amounts already pledged assure the pecuniary success of the event, the date for which will soon be announced."

W. J. THOROLD: "I am sure every member of Julia Arthur's company feels a real personal sympathy with her in her illness. She has been so delightful to us all. Our company has been quite Utopian. And what do you think Mr. Arthur Lewis did? I cannot help remarking the great contrast between his action and that of two or three managers who closed lately, taking ample funds themselves and leaving their companies, as THE MIRROR expressed it, in a pitiable condition. Our last performance was on Monday. But he paid our salaries in full up to the following Saturday, and sent us home to New York in a Pullman with his compliments. As a manager, and for absolutely white treatment of his people, he is the pace-maker."

FRANK L. PERLEY: "In reference to the published statement that I made a contract with Charles Durban, giving him the right to produce The Sporting Duchess at the Girard Avenue Theatre, Philadelphia, and accepted a check for $300 as first payment thereon, permit me to say that I made no contract with Mr. Durban, and informed him, in my office, that I was not sure I would do so. Mr. Durban left a check on my desk, contrary to my request, and subject to acceptance in case the contract was signed. As it was not entered into I returned the check to him undeposited."

COMPANIES CLOSING.

The successful season of Two Little Vagrants will close at Montreal on April 23. The next season of this play will open at the Grand Opera House, Boston, late in August.

James B. Mackie, at Johnstown, Pa., April 2.

Under the Polar Star, at Belleville, Ill., March 28.

Oliver Byron, at Newport News, Va., March 30.

Rhea, at Hagerstown, Md., March 26.

A Guilty Mother, April 16.

E. R Spencer, at Syracuse, N. Y., March 26.

Ole Olson, at Jersey Shore, Pa., March 26.

Cumberland '61 on April 30.

Richard Mansfield will close his regular season on April 23. The following Monday he will begin a brief supplementary season at the Garden Theatre, in this city.

A Tarrytown Widow, which closed recently, will begin a Spring tour, opening in Chicago, April 10. Several changes will be made in the cast.

Shore Acres, No. 2 company, April 30.

In Old Kentucky closed April 2.

MATTERS OF FACT.

Franklyn Ritchie has met with marked success in the leading roles with Katherine Rober through New England, and Mr. Ritchie will be remembered as scoring heavily in The Bachelor's Baby, presented at the Murray Hill Theatre early in the season by the stock company.

Charles A. Morgan closed with Murray and Mack April 2. He would like to negotiate for next season.

One of the hits of In Gay New York has been scored by York and Adams in their Hebrew specialty, which goes big every night.

Frank Opperman, playing the character and eccentric comedy roles with the Cummings Stock, has done most creditable work this season. He will be at liberty after April 15.

The exclusive rights to the play The Nancy Hanks are owned by Maude Tannehill, who warns managers against the presentation of this play without her written authority.

Homelike comforts are assured visiting professionals at Mrs. Mortimer's boarding house, at 27 Rollis Street, Boston, Mass.

John E. Ince and R. A. Roberts have joined hands and established a dramatic, operatic and vaudeville exchange, with offices in the Broadway Theatre Building. Besides transacting a general agency business, they can also provide successful plays on royalty. Fred McClellan is in charge of the vaudeville department.

Ellen Vockey has returned from Washington and has opened a dramatic studio at 344 West Nineteenth Street. Miss Vockey will give dramatic and piano recitals during her stay in New York.

Edwin Mordant staged the production of Shenandoah at the Grand Opera House, Philadelphia, and played his old part of General Haverill. Frank Oakes Rose handled the battle scene, which has become the feature of the performance. The play is retained another week owing to its big success.

Herbert E. Sears wishes to engage for leading business in Summer stock. His address is 19 Washington Place, Roxbury, Boston, Mass.

Nina Morris, who is a member of the Lyceum Theatre company, will be at liberty after June 1 for leads or heavies with Summer stock company. Miss Morris, who is always an excellent dresser, has a large wardrobe of handsome gowns.

Owing to the sudden closing of Julia Arthur's tour Samuel Freedman, who has represented Miss Arthur as business-manager this season, is open to negotiate for the rest of this season or a Summer position in like capacity. His address is care of THE MIRROR.

Lowell Mason and Company do a general theatrical business, furnishing plays and sketches and rehearsing vaudeville acts and artists. Their offices are located at 114 West Thirty-fourth Street.

"Dean," care of this office, wants a partner with capital for a Spring and Summer stock company.

The late James H. Brown's collection of dramatic books and works relating to the stage, one of the most complete collections in New England, will be disposed of at public auction April 12, 13 and 14, in Boston, Mass., at 666 Washington Street. C. F. Lippie and Company will have charge of the sale. Catalogues are now out.

Charles Emerson Cook's newest opera, The Chorus Girl, will receive its initial production at Waterbury, Conn., May 2. Mr. Cook has supplied the lyrics, while Charles Dennée has composed the music.

James Wall and Mrs. Wall (Daisy Chaplin) resigned from the Eastern Side Tracked company Saturday last in Waterbury, having been with the piece three consecutive seasons. Mr. Wall is negotiating with Dan Sully for the rights to The Corner Grocery for next season, in which Daisy Chaplin would have ample opportunity to display her ability in the part of the bad boy. Mr. Wall will be associated with J. K. Roberts in the enterprise.

Margaret Mayo has been transferred from the Secret Service No. 2 company to the company which Byron Douglas will head for the balance of the season.

Ella Cameron, leading with the Bennett-Moulton company, has not yet signed for next season, and may be addressed care THE MIRROR.

The La Variete Association, the owners of the Grand Opera House, New Orleans, La., offer this property for rent for a term of five years from May 1, 1899.

Trixie Friganza, who has made quite a hit as the Widow in A Trip to Chinatown, invites offers for next season.

Warren W. and George M. Noble are the owners of the plays The Gold King, Reuben Glue, The Train Wreckers, and Lucky Ranch. The rights for the presentation of any of these plays must be secured from them.

One, three night and week stand attractions of a good order can play to business at the Academy of Music, Greensboro, N. C., which has a population of 10,000.

A. D. Richardson is at liberty for juveniles and light comedy.

Mrs. Henry Rennick will manage the Rennick Opera House, at Clinton, Ill., in future. She assumed charge April 1.

The Glees, after a successful tour through Mexico, have returned to this country, and prove as popular as ever in the vaudeville houses.

Scott Cooper, who has met with such big success in character and heavy roles with the Lyceum Stock, Baltimore, would like a similar position during the Summer months.

Helen Guest is winning laurels in the leading juvenile role with The Real Widow Brown company by her conscientious work.

Al. G. Field will let or sell to responsible parties his play, Darkest America, by Frank Dumont. His address is 563 East Mound Street, Columbus, O.

A young and handsome prima donna, experience not a requirement, is wanted by the Wilbur Opera Company.

Mrs. M. C. Roche runs a theatrical boarding house at 245 East Thirteenth Street, assuring patrons an excellent cuisine.

Julia Hurley, playing characters, wants a stock engagement.

Hogan's Alley is as big a mirth provoker as ever, especially with those inimitable Irish comedians, Gilmore and Leonard, at the head. Banner business is recorded everywhere, and dreaded Lent has not diminished the weekly receipts of this attraction. The piece, renewed in many details, will take to the road again next season, the route having already been booked solid. Eugene Wellington is still manager.

Erven B. Gulmyer has just completed a Klondike melodrama entitled Saved by Alaska, that he will sell or let on royalty.

JOHN F. WARD.

CUES.

Arnold's Fun Makers advertised "Chimey" Fadden at recent engagements in Valparaiso and South Bend, Ind.

Samuel Freedman, whose story, "The Children of the Revels," attracted attention when it first appeared in the Christmas MIRROR, has finished three other stories, which are said to be unique. The names of these stories are: "The Wonderful Window of Meyrenbourg," "The Little Old Spanish Musician," and "The Treasure Cask of Solymon the Magnificent." The scenes are respectively laid in a little Hanseatic town, in the Spanish quarter of New York, and in the days of Francis of Lorrain, Duke of Guise, during the siege of Metz. If these stories have the vivid coloring, novelty of "motif," or intensity of Mr. Freedman's other tales they should receive notice. Mr. Freedman is considering an offer to write a series of New York, "ghetto" romances for a leading magazine.

Die Kleinen Laemmer (The Little Lambs), operetta, was performed at the Irving Place Theatre on Saturday evening.

The death of Mrs. James H. Wallick, at Middletown, N. Y., was reported last night. She had been ill for several months.

The forthcoming new opera at the Savoy Theatre, London, will be entitled The Beauty Stone. It is a romantic musical drama. The music is by Sullivan and the book by Pinero and Carr.

Emil Richard, the German comedian, made his American debut at the Germania Theatre last week as Inspector Broesig in Reuter's Ut mine Stromtid.

Agnes Sorma appeared as Katherine in The Taming of the Shrew at the Irving Place Theatre last Thursday night. The forceful episodes of the play were emphasized in the production, and Frau Sorma gave all of the shrewish character possible to her role.

Charles R. Trowbridge's new play, The Girl from Indiana, will not be seen this season as was decided upon, but will be given its first production next November. It is a comedy-drama, dealing with life in New York and Indiana. There are five acts, which will be elaborately staged from designs and sketches made by the author, and a number of electrical dances will be given. The play will be produced under Mr. Trowbridge's direction.

Several features were introduced into Monte Carlo at the Herald Square Theatre last evening. Marie Cahill and Frank Smithson sang a duet entitled "My Girl," Sadie Kirby and Neil McNeill did an acrobatic dance, and there was a novel skirt dance also given for the first time.

The Lady Slavey will be revived at the Casino on May 2.

J. E. Dodson will reappear as Richelieu in Under the Red Robe at the Empire on Wednesday, having recovered from his illness.

ENGAGEMENTS.

Mr. and Mrs. James B. Mackie will join A Bunch of Keys at Chicago, April 15.

Florence Garnella, Neva Satterly, and W. H. Kling with When His Wife's Away.

Christopher Bruno with E. E. Rice to continue next season in his successful specialty in The Ballet Girl.

Sarah Truax for leading business in supplementary season with Frederick Warde.

Rufus W. Bell with Kate Claxton.

Sarah McVicker for the annual Casino review.

Julia Romaine for the forthcoming production of Truth at the Park Theatre, Boston, April 18.

Queenie Vassar by Augustin Daly.

Ellena Pierce as leading lady with the Western Heart of Chicago company, succeeding Jessie Cunnington.

ALFRED AYRES' APHORISMS.

Great actors are great artists, not bit-or-miss-ists; they are no more plungers-in-the-dark than are musicians, painters or sculptors.

Something can be done on the stage with a minimum of intellectual effort; a great thing can be done on the stage only by the exercise of intelligence of a very high order. The great majority of actors are content to be merely the hodcarriers of their vocation. The ignorant are always blind to their ignorance. There is not a score of players on the American stage that would not be incomparably better players than they are if they would but learn to make use of their God-given intelligence. This many concede, but each thinks that he is one of the exceptions. Herein the dunderheads lead.

Don't imagine that practice, experience, will ever give you prominence as a player. Practice that is not of the right sort is worse than no practice at all—it only emphasizes your faults.

An actor's spontaneity is mere make-believe, and it is when an actor is doing his best thinking that his so-called spontaneity most appears like the real thing.

"THE TRAGIC APOLLO."
J. WALTER KENNEDY,
Played "DAMON AND PYTHIAS,"
at Lynn Theatre, Lynn, Mass., March 28th, to a $1,100 house. The press and public were unanimous in declaring J. WALTER KENNEDY to be the greatest Tragedian since Edwin Forrest.

DATES AHEAD.

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

A Bachelor's Honeymoon: Duluth, Minn., April 4, W. Superior 5, Ashland 6, Milwaukee, Wis., 18-23.

A Baggage Check: Pittsburg, Pa., April 4-9, Cincinnati, O., 10-16.

A Black Sheep: Baltimore, Md., April 11-16.

A Boy Wanted (Eastern): W. B. McCallum, mgr.): Philadelphia, Pa., April 4-9.

A Boy Wanted (Western: Blaney's; Geo. E. Gill, mgr.): Salt Lake City, U., April 4-9.

A Breezy Time (Southern: Fitz and Webster, props. and mgrs.): Eldora, Ia., April 4, Webster City 5, Ft. Dodge 6.

A Breezy Time (Eastern): Ludington, Mich., April 5, Manistee 6, Traverse City 7.

A Contented Woman (Hoyt's: Fred E. Wright, mgr.): Scranton, Pa., April 11, Wilkes-Barre 12, Renovo 13, Ridgway 14, Corning, N. Y., 15, Ithaca 16, Binghamton 18.

A Gay New Yorker: Newark, N. J., April 4-9.

A Guilty Mother (James H. Wallick, mgr.): Pittsburg, Pa., April 11-16.

A Hired Girl (Blaney's: Hollis E. Cooley, mgr.): Denver, Col., April 4-9, Cripple Creek 10, Victor 11, Pueblo 12, Colorado Springs 13, Idaho Springs 14, Georgetown 15, Boulder 16, Ft. Collins 18, Greeley 19, Laramie, Wyo., 20, Rawlins 21, Rock Springs 22, Park City, U., 24.

A Hot Old Time (Edgar Selden, mgr.): Chicago, Ill., April 4-12.

A Jay in New York: San Francisco Cal., April 4-9, Oakland 11-13, Portland, Ore., 18-23.

A Jolly Night: New Orleans, La., April 3-9.

A Milk White Flag: Chicago, Ill., April 4-16.

A Night Off (Jean H. Williams, mgr.): New Orleans, La., April 3-10, McComb City, Miss., 11, Jackson 12, Meridian 13, Selma, Ala., 14, Montgomery 15, Birmingham 16.

A Romance of Coon Hollow: Cleveland, O., April 4-9.

A Southern Kid (Rosar and Mason, mgrs.): Jackson, Tenn., April 4, Milan 6, Paris, Ky., 8, Paducah 11.

A Stranger in New York (No. 1): Altoona, Pa., April 5, Chicago, Ill., 11-16.

A Stranger in New York (No. 2: E. M. Dasher, mgr.): Seattle, Wash., April 3-5, Portland, Ore., 6-8, San Francisco, Cal., 11-16.

A Stranger in New York (No. 3): Clinton, Mass., April 4, Worcester 5, 6, New Bedford 7, Taunton 8, Brockton 9, Haverhill 11, Salem 12, Hartford, Conn., 13, Springfield, Mass., 14, Meriden, Conn., 15, New Haven 16.

A Texas Steer: Great Falls, Mont., April 4, Helena 5, Missoula 6, Wallace, Idaho, 7, Spokane, Wash., 8, 9.

A Trip to Chinatown (Hoyt's; John R. Considine, mgr.): St. Louis, Mo., April 4-9, Detroit, Mich., 11-16.

A Trip to Coontown: New York city April 4-9.

Acme Comedy: Comanche, Tex., April 4-11.

Adams, Maude (Chas. Frohman, mgr.): New York city Sept. 27—indefinite.

Agnott, June (T. C. Howard, mgr.): Greenville, Pa., April 4-9, Cambridge Springs 11-16.

Akerstrom, Ullie (Gus Bernard, mgr.): Carbondale, Pa., April 4-9, Scranton 18-23.

Alcazar Stock (Belasco and Jordan, mgrs.): San Francisco, Cal.—indefinite.

Angell Comedians: North Bend, Neb., April 4-9.

At Piney Ridge: Philadelphia, Pa., April 4-9.

Barbour Theatre: Sycamore, Ill., April 4-9.

Bell, Digby: Boston, Mass., March 21-April 9, New Haven, Conn., 15.

Bennett, Moulton (Monte Thompson, mgr.): Albany, N. Y., April 4-9, Trenton, N. J., 18-23.

Benoir, Cleo: Madison, Wis., April 4-6.

Beside the Bonnie Brier Bush: Chicago, Ill., April 11-16.

Bidwell, Sylvia (A. Humphrey Major, mgr.): Valparaiso, Ind., April 4-6, La Porte 7-9, South Bend 11-16.

BLUE JEANS (Edward Arlington, mgr.): St. Louis, Mo., April 11-16, Chicago, Ill., 18-23.

Bryan Comedians: Wausau, Wis., April 4-9.

Brother for Brother: Chicago, Ill., April 11-16.

CASTLE SQUARE THEATRE (J. H. Emery, mgr.): Boston, Mass., Aug. 9—indefinite.

Clark-Lister: Ft. Madison, Ia., April 4-9, Jacksonville, Ill., 10-17, Quincy 18-23.

Cherry Pickers (Augustus Pitou, mgr.): Indianapolis, Ind., April 4-6, Muncie 7, Richmond 8, Hamilton, O., 9, Elmira, N. Y., 11, Ithaca 12, Oswego 13, Watertown 14, Utica 15, 16, Boston, Mass., 18-23.

CHESTER, ALMA (Oscar W. Dibble, mgr.): Paterson, N. J., March 28-April 9.

Chimmie Fadden (Owen Ferree, mgr.): Findlay, O., April 4, Lima 5, Piqua 6, Dayton 7-9, Columbus 10-12, Indianapolis, Ind., 13.

Clarke, Creston: New York city April 3-9, Philadelphia, Pa., 11-23.

Clarke, Harry Corson (R. Beers Loos, mgr.): Ogden, U., April 6, Salt Lake City 11-23.

Claxton, Kate: Jersey City, N. J., April 4-9.

Clement, Clay: Watertown, S. Dak., April 4, Mankato, Minn., 5, St. Peter 6, Waseca 7, Owatonna 8, Albert Lea 9, Algona, Ia., 12, Red Oak 18.

Columbia Comedy: Grayling, Mich., April 4-6, West Branch 7-9, Alpena 11-17, Saginaw 18-23.

Corbett, James J. (W. A. Brady, mgr.): Stockton, Cal., April 8.

Corinne: Syracuse, N. Y., April 11-16.

CORSE PAYTON COMEDY (Wm. E. Denison, mgr.): Fall River, Mass., April 4-9, New Bedford 11-16, Brockton 18-23.

CORSE PAYTON STOCK (David J. Ramage, mgr.): Lynn, Mass., April 4-9, Nashua, N. H., 11-16, Woonsocket, R. I., 18-23.

Crane Players (E. M. Crane, mgr.): Danbury, Conn., April 4-9, S. Norwalk 11-16, Meriden 18-23.

Crane, William H.: New York city Jan. 31—indefinite.

Cuba's Vow (Harley Merry, mgr.): Columbus, O., April 4-9.

Cumberland '61 (Augustus Pitou, mgr.): Newark, N. J., April 4-9, Bridgeport, Conn., 22, 23.

Cummings Stock (No. 1): Toronto, Can., Feb. 14-April 9.

Daly, Augustin, Stock: Philadelphia, Pa., April 4-9, Brooklyn, N. Y., 14-16, Boston, Mass., 18-30.

DARKEST AMERICA (John W. Vogel): Waterloo, Ia., April 4, Dubuque 5, Clinton 6, Dixon, Ill., 7, Rockford 8, Elgin 9.

Darkest Russia (Sidney R. Ellis, mgr.): Toronto, Can., April 4-9, New York city 18-23.

Devil's Auction (M. Wise, mgr.): Fargo, N. Dak., April 13, Albert Lea, Minn., 20, Faribault 22, Mankato 23.

Dillon, John: Beatrice, Neb., April 4, Fairbury 5, Hebron 6, Nelson 7, Superior 8, Red Cloud 9, Aurora 11, York 12, David City 13, Lincoln 14, Wahoo 15, Fremont 16.

Dixey, Henry E.: New York city April 4-9.

Downing, Robert: Steubenville, O., April 5, Coshocton 6, Wooster 7, Delphos 8, Union City, Ind., 9, New Castle 12, Dunkirk 13, Hartford City 14, Kokomo 15, Noblesville 16.

Drew, John (Chas. Frohman, mgr.): Chicago, Ill., April 4-16.

Eight Bells (W. E. Flack, mgr.): New York city April 4-9.

Eldon Comedians: Tremont, Ill., April 4-9, McLean 11-16, Bloomington 18-23.

Elroy Stock (Edwin Elroy, mgr.): Allentown, Pa., April 4-9.

Emmett, Katie: Brooklyn, N. Y., April 4-9, Washington, D. C., 11-16, New York city 18-23.

Empire Stock (J. Harry Gordon, mgr.): Bryan, O., April 4-9, Albion, Mich., 11-16, Kalamazoo 18-23.

Empire Theatre (Chas. Frohman, mgr.): New York city Jan. 3—indefinite.

Fabio Romani (J. B. Murray, bus. mgr.): Independence, Ia., April 5, Dubuque 6, Freeport, Ill., 7, Dixon 8, Sterling 9, La Salle 10, Pullman 13, Hammond, Ind., 14, Goshen 15, Detroit, Mich., 17-23.

Faust (White's): Decatur, Ill., April 4, Pana 5, Mattoon 6, Paris 7, Brazil, Ind., 9, Auburn 18.

FERRIS COMEDIANS (Dick Ferris, mgr.): Springfield, Ill., April 11-16.

Fiske, Mrs. (Chas. E. Power, mgr.): New York city March 28—indefinite.

FRENCH, IRVING: Oak Harbor, O., April 4-9.

Frank E. Long: Eau Claire, Wis., April 4-17.

Fun Aboard the Pacific Mail: Buffalo, N. Y., April 11-16.

Goodwin, Nat C. (Geo. J. Appleton, mgr.): Dallas Tex., April 4, Shreveport, La., 5, Vicksburg, Miss., 6, Meridian 7, Selma, Ala., 8, Montgomery 9, Atlanta, Ga., 11, Augusta 12, Savannah 13, Wilmington, N. C., 14, Norfolk, Va., 15, Richmond 16, Washington, D. C., 17-24.

GORMANS, THE (Charles F. Brown, mgr.): Elizabeth, N. J., April 11, Port Chester, N. Y., 12, Morristown, N. J., 13, Red Bank 14, Asbury Park 15, Trenton 16.

Grand Opera Stock: Columbus, O.—indefinite.

Graham, Earle (S. H. Rosskam, mgr.): Topeka, Kan April 4-18.

Greene, Joseph: Lancaster, Pa., April 4-9.

Griffith, John: Ashland, Ky., April 5, Portsmouth, O., 7.

HARRIGAN, EDWARD (W. J. Hanley, mgr.): San Francisco, Cal., April 3-16.

Held, Anna: San Francisco, Cal., March 28-April 9, Stockton 12, Los Angeles 22, 23.

HERNE, JAMES A. (Shore Acres Co.: William B. Gross, mgr.): San Francisco, Cal., April 4-16.

HIMMELEIN IDEALS (John Himmelein, mgr.): Jamestown, N. Y., April 4-9, New Castle, Pa., 11-16, Canton, O., 18-23.

His Excellency (Edwin A. Davis, mgr.): Greenwood, S. C., April 4, Elberton, Ga., 5.

Hockey-Wheeler: Chico, Cal., April 4-9.

HOGAN'S ALLEY (Gilmore and Leonard: Eugene Wellington, mgr.): Winona, Minn., April 4, La Crosse, Wis., 5, Cedar Rapids, Ia., 6, Marshalltown 7, Des Moines 8, Oskaloosa 9, Davenport 10, Burlington 11, Ottumwa 12, Keokuk 13, Quincy, Ill., 14, Hannibal, Mo., 15, Springfield, Ill., 16, Lincoln 18, Peoria 19, La Salle 20, Joliet 21, Aurora 22, Elgin 23.

Holmes, Harold: Concord, N. C., April 4, High Point 5, 6, Greensboro 7-9.

Holmes, Lawrence: Nebraska City, Neb., April 4-6.

Humanity: Wilkes Barre, Pa., April 10-12, New Haven, Conn., 18-20.

In Gay New York: New York city March 28-April 23.

In Old Madrid (E. D. Shaw, mgr.): Montrose, Col., April 4, Ouray 5, Telluride 6, Rico 7, Durango 8, Silverton 9, Antonito 11, Montevista 12, Del Norte 13, Creede 14, 15.

Irwin, May: Pittsburgh, Pa., April 11-16.

James, Louis: Harlem, N. Y., March 28-April 9, New York city 11-16, Brooklyn, N. Y., 18-23.

Janauschek, Mme.: Philadelphia, Pa., April 4-9.

Jansen, Marie: Seattle, Wash., April 7-10, Victoria B. C., 11, Vancouver 12, Portland, Ore., 14-16, San Francisco, Cal., 18-30.

Jean Reynolds Stock (Horace Grant, mgr.): Binghamton, N. Y.—indefinite.

Jefferson, Joseph: Buffalo, N. Y., April 4, Rochester 5, Poughkeepsie 9, Philadelphia, Pa., 11-23.

Jossay-Marvin: Rawlings, Wyo., April 4-9, Rock Springs 11-16.

Kerne, Thomas W.: Ottumwa, Ia., April 4, Des Moines 5, Rock Island, Ill., 6, Clinton, Ia., 7, Dubuque 8, Waterloo 9, Minneapolis, Minn., 11-16, St. Paul 18-23.

Kelcey-Shannon: Philadelphia, Pa., March 28-April 9, New York city 11—indefinite.

Kennedy Players (H. B. Hooper, mgr.): Adams, Mass., April 4-9, Waterbury, Conn., 11-16, Willimantic 18-23.

King Dramatic (N. Appell and A. S. Koenig, mgrs.): Troy, N. Y., April 4-9, Gloversville 11-16.

Kirke Comedy: Moberly, Mo., April 18-23.

Klimt-Hearn (Sol Branning, mgr.): Lexington, Ky., April 4-9.

Knowles Comedy: La Porte, Ind., April 18-23.

Langdon Dramatic: East Stroudsburg, Pa., April 4-16.

Lee Comedians: Rodman, N. Y., April 4-9.

Lewis, Dorothy (W. T. Edmunds, mgr.): Chicago, Ill., April 4-9, Evansville, Ind., 18-23.

LITTLE TRIXIE (Fred Robbins, mgr.): Fond du Lac, Wis., April 4, Berlin 5, Ripon 6, Jefferson 7, Beloit 8, Woodstock, Ill., 11, Freeport 13.

Lyceum Stock (Daniel Frohman, mgr.): Brooklyn, N. Y., April 4-9, Washington, D. C., 11-16, Philadelphia, Pa., 18-23.

Lyon Comedy: Pana, Ill., April 4-9.

Macauley-Patton (Harry Levy, mgr.): Greenfield, O., April 4-9, Hillsboro 11-16, Hamilton 18-23.

Mack, Andrew (Rich and Harris, mgrs.): Washington, D. C., April 4-9, Baltimore, Md., 11-16.

Madison Square (Lowe's): Florence, Col., March 28-April 9.

Mansfield, Richard (A. M. Palmer, mgr.): Washington, D. C., April 4-9, Boston, Mass., 11-18.

MANTELL ROBERT B. (M. W. Hanley, mgr.): Davenport, Ia., April 4, Iowa City 5, Des Moines 6, Omaha, Neb., 7-9, Denver, Col., 11-16, Cripple Creek 18, Pueblo 19, Colorado Springs 20, Aspen 21, Grand Junction 22, Ogden, U., 23.

Markham Stock: Buffalo, N. Y., April 11-16, Saratoga 18-23.

Marlowe, Julia (Chas. B. Dillingham, mgr.): Washington, D. C., April 11-16, Baltimore, Md., 18-23.

Mather, Margaret: Portsmouth, O., April 9, Frankfort, Ky., 12, Louisville 13.

Maxam and Sights Comedians: Hastings, Mich., April 4-9.

McCarthy, Dan: New Haven, Conn., April 14-16.

MCFADDEN'S ROW OF FLATS (Gus Hill, prop. and mgr.): Baltimore, Md., April 4-9.

McGinty the Sport: Butte, Mont., April 4-9.

McVicker Theatre: Erie, Ill., April 4-9.

Miles Ideal Stock (Frank Lee Miles, mgr.): Paterson, N. J., April 4-9.

Miller, Henry: New York city Feb. 15—indefinite.

Miss Francis of Yale: Ft. Scott, Kan., April 5, Parsons 6.

Monte Carlo: New York City March 28—indefinite.

Morrison, Lewis (Edwin J. Abram, mgr.): Terre Haute, Ind., April 4, 5, Springfield, Ill., 6, La Fayette, Ind., 7, Muskegon, Mich., 9, Grand Rapids 11, 12, Kalamazoo 13, Ft. Wayne, Ind., 14, Toledo, O., 15, 16, Meadville, Pa., 18, Corning, N. Y., 19, Binghamton 20, Oswego 21, Watertown 22, Utica 23.

NEILL COMPANY: Chicago, Ill., May 1-28.

NEILL COMPANY: Cincinnati, O., March 28, May 7.

Never Again: Chicago, Ill., March 28-April 9, St. Louis, Mo., 11-16.

Northern Lights (Wm. Calder, mgr.): Brooklyn, N. Y., April 4-9.

Nugent's New York Theatre Co.: Portland, Ind., week April 4, Tipton, Ind., week April 12, Dunkirk, Ind., week April 18.

Oh! Susannah: Hartford, Conn., April 4, New Britain 5, Holyoke, Mass., 6, Springfield 7, Rochester, N. Y., 11, 12.

Olcott, Chauncey (Augustus Pitou, mgr.): St. Louis, Mo., April 11-16, Kansas City 18-24.

Old Farmer Hopkins: Rocky Mount, N. C., April 5.

Ole Olson: Racine, Wis., April 9, Chicago, Ill., 11-16.

Orris, Ober: Winnipeg, Can.—indefinite.

Otis, Elita Proctor (Horace Wall, mgr.): Newark, N. J., April 4-9, Harlem, N. Y., 11-16, Brooklyn, 18-23.

Ott, Joseph: Allentown, Pa., April 13, Pottstown 15.

Our Flat (Cook and Sloss, mgrs.): Chicago, Ill., April 3-10.

Owen, William: Port Huron, Mich., April 4-9.

Payton, Senter (Benj. J. Lander, mgr.): Anderson, Ind., April 4-9, Madison 11-16.

Pearson Stock (J. J. Lodge, mgr.): Kansas City, Mo., April 11-May 2.

Peck's Bad Boy: Newark, N. J., April 4-9.

Peruchi-Beldeni: Columbia, S. C., April 4-9, Atlanta, Ga., 11-16, Birmingham, Ala., 18-24.

Phelps' Comedians: Mt. Morris, N. Y., April 4-9.

Plunkard, Si (J. C. Lewis; Bob Mack, mgr.): Independence, Kan., April 4, Neodesha 5, Cherry Vail 6, Oswego 7, Parsons 8, Pittsburg 9, Girard 11, Columbus 12, Weir City 13, Cherokee 14, Galena 15, Joplin, Mo., 16, Carthage 19.

Pringle, Johnnie: Loup City, Neb., April 4-9.

Rachelle Renard: Peekskill, N. Y., April 4-9.

Rankin, McKee (Stock): Baltimore, Md., April 4-9.

Raymond, Sadie: Wadsworth, O., April 5.

Reed, Roland: St. Louis, Mo., April 3-9.

Rice, Fanny: Greenburg, Pa., April 4, Altoona 6, Canal Dover, O., 9, Cleveland 11-16, Washington, D. C., 18-23.

Rober, Katherine: Boston, Mass., March 28-April 9.

Robertson, Punch: Columbus, Ga., April 4-9, Macon 11-16, Charleston, S. C., 18-23.

Robson, Stuart: Boston, Mass., April 11-23.

Russell, Sol Smith (Fred G. Berger, mgr.): Providence, R. I., April 4-6, Baltimore, Md., 11-16, Rochester, N. Y., 18-20, Ithaca 21, Wilkes-Barre, Pa., 23.

Ryan, Daniel R.: Johnstown, N. Y., April 4-9, Kingston 11-18.

SALISBURY STOCK (Chas. P. Salisbury, mgr.): Bastable Theatre, Syracuse, N. Y.—indefinite.

Sanford Dodge (E. J. Carpenter, mgr.): Idaho Springs, Col., April 4, 5, Boulder 6, 7, Ft. Collins 8, 9, Denver 10-17.

Sawtelle Dramatic (J. Al. Sawtelle, mgr.): Harrisburg, Pa., April 4-9.

Seward, Frederic and Minnie (B. F. Mitchell, mgr.): Ellwood City, Pa., April 7-9, Titusville 11-16, Corry 18-23.

Shannon Comedy (Harry Shannon, mgr.): Hoosick Falls, N. Y., April 4-10.

Sharpley Lyceum: McPherson, Kan., April 4-9, Salina 11-16.

Shea, Thomas E (Geo. H. Brennan, mgr.): Baltimore, Md., April 4-9, Washington, D. C., 11-18.

SHEARER, TOMMY (Earl Burgess, mgr.): Ilion, N. Y., April 4-9, Bradford, Pa., 11-16.

Sherman, Robert: Brookfield, Mo., April 4-9.

Shore Acres (William B. Gross, mgr.): Alton, Ill., April 4, Springfield 5, Jacksonville 6, Hannibal, Mo., 7, Quincy, Ill., 8, Galesburg 9, Peoria 11, Bloomington 12, Decatur 13, Mattoon 14, Champaign 15, Danville 16, Rockville 18, Crawfordsville 19, Sandusky, O., 20, Ashtabula 27, Youngstown 28, Johnstown, Pa., 29, Altoona 30.

Side Tracked (Southern, E. J. Walters, mgr.): Long Pine, Neb., April 4, Ft. Niobrara 5, Valentine 6, Chadron 7, Rapid City, S. D., 8, Sturgis 9.

Simon Comedy: Grand Rapids, Mich., April 4-9.

Smyth and Rice Comedy: St. Louis, Mo., April 4-9, Louisville, Ky., 11-13.

Sorma, Agnes: Chicago, Ill., April 4-9, Milwaukee, Wis., 11-16.

Sothern, E. H. (Daniel Frohman, mgr.): Washington, D. C., April 4-9.

South Before the War: Galesburg, Ill., April 4, Burlington, Ia., 5, Keokuk 6, Quincy, Ill., 7, Hannibal, Mo., 8, Jacksonville, Ill., 9, Springfield 11, Decatur 12, Lincoln 13, Bloomington 14, Pekin 15, Peoria 16.

Sowing the Wind: New Haven, Conn., April 11.

Spear's Comedians: Bangor, Me., April 4-9, St. Johns 11-23.

SPOONER DRAMATIC (Allie and F. S. Spooner, mgrs.): Broken Bow, Neb., April 3-9, Hastings 10-15, Kearney 18-23.

SPOONERS, THE (Edna May and Cecil; B. S. Spooner, mgr.): Newburg, N. Y., April 4-9, Rochester 11-23.

Tanner, Cora (Wm. De Shetley, mgr.): Baltimore, Md., April 11-16, Washington, D. C., 18-23.

TENNESSEE'S PARDNER (Arthur C. Alston, mgr.): Syracuse, N. Y., April 4-6, Hartford, Conn., 7-9, Worcester, Mass., 11-16, Boston 18-23.

The Curse of Gold: Minneapolis, Minn., April 4-9, Davenport, Ia., 13.

The Dazzler (John F. Cosgrove, mgr.): Geneva, N. Y., April 6, Boston, Mass., 11-16, Worcester 18-23.

The Electrician (Blaney): New York city April 4-9.

The French Maid: Philadelphia, Pa., March 28-April 9.

The Gay Matinee Girl (Edwin P. Hilton, mgr.): Kansas City, Mo., April 3-9, Joplin 10, Wier City 11, Pittsburg, Kan., 12, Ft. Scott 13, Springfield, Mo., 14.

The Girl I Left Behind Me: Hot Springs, Ark., April 5, Little Rock 6.

The Heart of Chicago (Eastern; Lincoln J. Carter, prop.; Jay Simms, mgr.): Turner's Falls, Vt., April 4, Bellows Falls 5, Portland, Me., 6, 7, St. Albans 8, Plattsburg, N. Y., 9, Montreal, Can., 11-16, Cornwall, Ont., 18, Brockville 19, Kingston 20, Belleville 21, Petersboro 22, Lindsay 23.

The Heart of Chicago (Western; Lincoln J. Carter, prop.; Ed W. Rowland, mgr.): Findlay, O., April 6, North Baltimore 7, McComb 8, Auburn, Ind., 9, Peru 11, Kokomo 12, Elwood 13.

THE LAND OF THE LIVING (Jess Burns, mgr.): Montreal, Can., April 4-9.

The Last Stroke: Providence, R. I., April 4-9.

The Man from Mexico: Boston, Mass., April 4-16.

The Missouri Girl (Fred Raymond, mgr.): Chicago Junction, O., April 9, Bellevue 11, Sandusky 12, Port Clinton 13.

The Mysterious Mr. Bugle: Fresno, Cal., April 4, Stockton 5, San Jose 6, Oakland 7, Sacramento 8, Marysville 9, Portland, Ore., 11, 12.

The Old Coat: New York City April 4—indefinite.

THE OLD HOMESTEAD (Thompson and Kilpatrick, mgrs.): Boston, Mass., March 21-April 8, Chelsea 11, Manchester, N. H., 12, Haverhill, Mass., 13, Dover, N. H., 14, Portland, Me., 15, 16, Biddeford 18, Portsmouth, N. H., 19, Nashua 20, Concord 21, Lowell, Mass., 22, Lawrence 23.

The Prisoner of Zenda (Daniel Frohman, mgr.): Brockton, Mass., April 11, Taunton 12, Fall River 13, Salem 14, Chelsea 15, Lynn 16, Manchester, N. H., 18, Portland, Me., 19, 20, Haverhill, Mass., 21, Lawrence 22, Lowell 23.

The Prodigal Father (Welcher and Riedee, mgrs.): Chicago, Ill., April 4-9.

The Pulse of New York: Hartford, Conn., April 8, 9.

The Royal Box (Chas. Coghlan; Liebler and Co., mgrs.): New York city April 4-9.

The Secret Enemy: Chicago, Ill., April 11-16.

The Sign of the Cross: Toronto, Can., April 4-9.

The Sporting Duchess (Frank L. Perley, mgr.): Meadville, Pa., April 6, Erie 7, Fredonia, N. Y., 8, Bradford, Pa., 9.

The Sunshine of Paradise Alley (Geo. W. Ryer, mgr.): Brooklyn, N. Y., March 28-April 9.

The Tarrytown Widow: Chicago, Ill., April 11-16, Ann Arbor, Mich., 18, Adrian 19, Cleveland, O., 21-23.

The White Slave: Wheeling, W. Va., March 31-April 9.

The Widow Jones: Providence, R. I., April 11-16.

THE WORLD AGAINST HER (Agnes Wallace-Villa; Sam B. Villa, mgr.): Cincinnati, O., April 3-9, Dayton 11-13, New York city 18-23.

TOOLE, J. E.: Evansville, Ind., April 10, Ashland, Ky., 19.

Town Topics (World, Keller and Mack, props.; Sol Manheimer, mgr.): Seattle, Wash., April 7-14.

Tucker, Ethel: Johnstown, Pa., April 4-9, Altoona 11-16.

Tucker, Lillian (Chas. C. Vaught, mgr.): Mobile, Ala., April 4-9, Pensacola, Fla., 11-16, Savannah, Ga., 18-23.

TWO LITTLE VAGRANTS (Edward C. White, mgr.): Toronto, Can., April 11-17, Montreal, Can., 18-25.

Uncle Tom's Cabin (Davis): Sandusky, O., April 4-9.

Uncle Tom's Cabin (Stetson): Richmond, Ind., April 9, Lebanon 14.

Uncle Tom's Cabin (Harkins & Barbour): New York city April 4-9.

Uncle Tom's Cabin (Stowe): Montreal, Can., April 4-9.

Under the Dome (Lincoln J. Carter, prop.; Martin Golden, mgr.): Toledo, O., April 7-9, Grand Rapids, Mich., 10-13, Muskegon 14, Grand Haven 15, Kalamazoo 16, Dowagiac 18, Niles 19, Goshen, Ind., 20, South Bend 21, La Porte 22, Michigan City 23.

Under the Dome (Western, Lincoln J. Carter, prop.; J. B. Hogan, mgr.): Kearney, Neb., April 5, Lincoln 8, Nebraska City 9, Missouri Valley, Ia., 11, Des Moines 15, 16, Columbus, O., 18-20, Dayton 21-23.

Van Osten's Tri-Star: Elmira, N. Y., April 4-9.

Van Tassell, Cora: Anniston, Ala., April 4-9.

Wade Comedians: Huntsville, Mo., April 4-6, Moberly 7-9.

Waite Comedy (Eastern; C. L. Elliott, mgr.): Northampton, Mass., March 28-April 9, Troy, N. Y., 11-16, Poughkeepsie 18-30.

Waite Comedy (Western: D. H. Woods, mgr.): Orange, N. J., April 4-9, Yonkers, N. Y., 11-16.

Ward and Vokes: Buffalo, N. Y., April 4-9, Pittsburg, Pa., 11-16.

Warner Comedy (Ben R. Warner, mgr.): Holton, Kan., April 4-9.

Warren Comedy: Martin's Ferry, O., April 4-9.

'Way Down East: New York city Feb. 7—indefinite.

Weller Stock (Geo. A. Weller & Co., mgrs.): Hartford, Conn., April 4-5, Meriden 6-9, Holyoke, Mass., 11-13, Waterbury, Conn., 14-16, Norwalk 18-20.

Westfall Comedy: Bristol, Conn., April 4-9.

WHAT HAPPENED TO JONES: Philadelphia, Pa., April 4-9, Newark, N. J., 11-16.

What Happened to Jones: Springfield, Mass., April 5-6, New Haven, Conn., 8, 9.

When His Wife's Away: Canton, N. Y., April 4, Potsdam 5, Norwood 6.

When London Sleeps: Toledo, O., April 3-5, Detroit, Mich., 11-16.

White Heather (Chas. Frohman, mgr.): New York city Nov. 22—indefinite.

Whiteside, Walker (Mason Mitchell, mgr.): Cleveland, O., April 4-9.

Wiedemann Comedians (Willis Bass, mgr.): San Antonio, Tex., April 1-7, Austin 8, 9, Corsicana 11-16.

Wilson, Frederick H. (Harry F. Curtis, mgr.): Mansfield, O., April 4-9, Wheeling, W. Va., 11-23.

Wilson Theatre: Chicago, Ill., March 28-April 14.

Woodward Theatre: Omaha, Neb., Feb. 21—indefinite.

YOUNG, JAMES: New Orleans, La., April 3-16, Mobile, Ala., 18, Montgomery 19, Selma 20.

OPERA AND EXTRAVAGANZA.

Baggetto Italian Opera (Col. W. A. Thomson, mgr.): Chicago, Ill., April 3-9, St. Louis, Mo., 10-16.

Bostonians: Columbus, O., April 4, Toledo 5, Erie, Pa., 6, Buffalo, N. Y., 7-9, New York city 11-May 7.

Boston Lyric Opera: Boston, Mass., March 28-April 23.

CASTLE SQUARE OPERA (C. M. Southwell, mgr.): New York city Dec. 25—indefinite.

CASTLE SQUARE OPERA (C. M. Southwell, mgr.): New Haven, Conn., April 7, Worcester, Mass., 8, 9, Boston 11-May 14.

Calhoun Opera (R. H. Gaylord, mgr.): Milwaukee, Wis., April 4-9.

Daniels, Frank: New Haven, Conn., April 4, 5, Bridgeport 6, Providence, R. I., 14-16.

Damrosch Opera: St. Louis, Mo., April 4, Omaha, Neb., 6, Kansas City, Mo., 9, Denver, Col., 11-13, Salt Lake City, U., 15.

Donnelly and Girard: St. Louis, Mo., April 4-9, Detroit, Mich., 11-16.

1492: Phoenix, Ariz., April 4, Waco, Tex., 15.

Grau (Jules) Opera: Galveston, Tex., April 3-9, New Orleans 10—indefinite.

Harvard Opera (Robert Kane, mgr.): Boston, Mass., March 1—indefinite.

Hopper, De Wolf (B. D. Stevens, mgr.): New Haven, Conn., April 4, 5, Springfield, Mass., 7-9, New Haven, Conn., 12, 13.

Jack and the Beanstalk: Boston, Mass., Feb. 28—indefinite.

Lilliputians (Rosenfeld Bros., mgrs.): Pittsburg, Pa., April 4-9.

Mackay Opera: Napoleon, O., April 5, Delphos 11, Piqua 12, Urbana 13, Marysville 14, Xenia 15, Circleville 16.

ORIENTAL AMERICA (Jno. W. Isham, mgr.): Chorley, Eng., April 4-9, Burnley 11-16.

The Ballet Girl (No. 2): Brooklyn, N. Y., April 4-9, Philadelphia, Pa., 18-23.

The Geisha: Grand Rapids, Mich., April 5.

The Girl from Paris: New York city April 4-9.

The Girl from Paris (Wm. Warrington, mgr.): Memphis, Tenn., April 4-6, Nashville 7-9.

The Highwayman: New York city Dec. 13, April 16, Washington, D. C., 18-23.

The Isle of Champagne: Hartford, Conn., April 5, 6.

The Telephone Girl (Geo. W. Lederer Co., mgrs.): Philadelphia, Pa., April 4—indefinite.

The Wedding Day: Newark, N. J., April 4-9, Brooklyn, N. Y., 11-16, New York city 18-May 14.

Waite Opera: Rochester, N. Y., April 4-9, Erie, Pa., 11-16.

Wilbur-Kirwin Opera: Reading, Pa., April 4-9, Pottsville 11-16, Harrisburg 18-23.

Wilbur Opera: Lowell, Mass., April 4-9, Fitchburg 11-16.

Wilson, Francis (Ariel Barney, mgr.): Buffalo, N. Y., April 4-6.

Wizard of the Nile: Johnstown, Pa., April 12, Philipsburg 13.

VARIETY.

American Burlesquers: Dayton, O., April 4-6, Marietta 7, Parkersburg, W. Va., 8, Altoona, Pa., 9, Baltimore, Md., 11, New York city 18-23.

ANI'S MONARCHS: Pittsburg, Pa., April 4-9, Louisville, Ky., 11-16, Cleveland, O., 18-23.

Arnold's Fun Makers (J. F. Arnold, mgr.): Brazil, Ind., April 4-9, Nashville, Tenn., 11-16, Chattanooga 18-23.

Bohemian Burlesquers (Robie): Boston, Mass., April 4-9, Providence, R. I., 11-16, Albany, N. Y., 18-23.

Big Sensation: Buffalo, N. Y., April 4-9.

Black Bostonians, The (Harry C. Overton, prop.): Sault Ste. Marie, Mich., April 5, Marquette 6, Ishpeming 7, Bessemer 8, Ashland, Wis., 9.

Black Crook Burlesque: St. Louis, Mo., April 4-9.

BLACK PATTI'S TROUBADOURS (Voelckel and Nolan, mgrs.): Denver, Col., April 4-9.

BRODIE, STEVE (Gus Hill, prop.; C. W. Williams, mgr.): Detroit, Mich., April 4-9, Toledo, O., 11-16, Grand Rapids, Mich., 18-23.

Casino Operatic Burlesquers: Syracuse, N. Y., April 4-6, Albany 7-9.

City Club (Misco's): Syracuse, N. Y., March 31-April 2, Boston, Mass., 4-9.

City Sports: Baltimore, Md., April 4-9, Washington, D. C., 11-16.

Fay Foster (Stanley Whiting, mgr.): Cincinnati, O., April 3-9.

Fitzsimmons, Robert: Brooklyn, N. Y., April 4-9.

Flynn and Sheridan: Buffalo, N. Y., April 4-9, Pittsburg, Pa., 11-16.

Gay Girls of Gotham: New York city, April 4-9.

GAY MASQUERADERS (Gus Hill, prop.; Robert Manchester, mgr.): New York city March 28-April 9, Boston, Mass., 11-16, Montreal, Can., 18-23.

Gayest Manhattan: St. Paul, Minn., April 4-9, Minneapolis 10-16.

Hopkins' Trans-Oceanics (Eastern): Fargo, N. Dak., April 22.

Howard, May: Jersey City, N. J., April 4-9, Philadelphia, Pa., 11-16.

Ideal Troubadours: Ashtabula, O., April 21, Andover 22.

Irwin Bros.: Newark, N. J., April 4-9.

Jack, Sam T.: New Orleans, La., April 4-9.

Knickerbocker Burlesquers, New York city April 4-16.

London Belles (Rose Sydell; J. H. Barnes, mgr.): Easton, Pa., April 4-6, New Haven, Conn., 11-13.

Manhattan Club Burlesquers: Indianapolis, Ind., April 11-17, Cincinnati, O., 18-23.

Merry Widows (Burlesquers): Philadelphia, Pa., April 4-9.

Miss New York, Jr.: Bridgeport, Conn., April 7-9.

Moulin Rouge: New York city April 4-9.

OCTOROONS (John W. Isham, mgr.): New Haven, Conn., April 4-6, Pawtucket, R. I., 7-9, Providence 11-16.

Parisian Widows (Weber): Cleveland, O., April 4-9.

Reeves, Al.: Paterson, N. J., April 4-9.

Reilly and Woods: Providence, R. I., April 4-9.

RENTZ-SANTLEY (Abe Leavitt, mgr.): Washington, D. C., April 4-9, Philadelphia, Pa., 11-16, Paterson, N. J., 18-23.

Rice and Barton Extravaganza: Meriden, Conn., April 4, Hartford 5, 6, New Haven 7-9.

Robin Hood, Jr. (Geo. H. Turner, mgr.): Providence, R. I., April 4-9, Boston, Mass., 11-16.

Rose Hill (Rice and Barton, mgrs.): Albany, N. Y., April 4-9, New York city 11-16.

Rossow Midgets: Detroit, Mich., April 3-9,

Flint 12, Port Huron 13, Bay City 14, Saginaw 15, 16.

PRIMROSE AND WEST (Eastern): New York city April 9-May 21.

PRIMROSE AND WEST (Western): Lincoln, Neb., April 9, Fargo, N. Dak., 11.

RICHARDS AND PRINGLE (W. A. Rusco, mgr.): Helena, Mont., April 6, Great Falls 7, Belt 8, Ft. Benton 9, Ft. Assiniboine 11, 12, Havre 13, Columbia Falls 14, Kalispell 15, Spokane, Wash., 16, Moscow, I., 18, Pullman, Wash., 19, Colfax 20, Walla Walla 21, Dallas, Ore., 22, Vancouver, B. C., 23.

WASHBURN, L. W.: Brockport, N. Y., April 4, Albion 5, Medina 6, Batavia 7, Conneaut, O., 8, Ashtabula 9.

MISCELLANEOUS.

BLUE MOUNTAIN JOE: Winston, N. C., April 4-9.

BROOKE CHICAGO MARINE BAND (Howard Pew, mgr.): Chicago Feb. 1—indefinite.

BUFFALO BILL: New York city April 4-16.

CANADIAN JUBILEE SINGERS: Plymouth, N. H., April 6, Ashland 7, Franklin 8, Penacook 9.

DANTE-ELIASON: Dalles, Ore., April 4-5, Portland 6-9.

DAY (Hypnotist; C. L. Purrington, mgr.): Bradford, Pa., April 4-9, Olean, N. Y., 11-16, Ridgway, Pa., 18-23.

INGERSOLL, ROBERT G. (C. P. Farrell, mgr.): S. Norwalk, Conn., April 11, Derby 12, Willimantic 14, Quincy, Mass., 15, Rockland 16, Boston 17, Plymouth 18, Attleboro 19, New Britain, Conn., 20, Stamford 21.

KELLAR: Providence, R. I., April 11-13.

KENNEY, C. LE ROY (H. Percy Hill, mgr.): Carleton Place, Ont., April 7, Smith's Falls 12, Perth 14, Prescott 18.

LEES, THE (Hypnotists; Thos. F. Adkin, mgr.): Louisville, Ky., April 3-9, Evansville, Ind., 11-16, Piqua, O., 18-23.

PAIGES, THE: Des Moines, Ia., April 4-9.

PERKINS, ELI: Winnebago, Minn., April 11, Blue Earth City 12, De Pere, Wis., 15.

PULL, PROF. (Hypnotist): Sioux Falls, S. Dak., April 4-9.

SAGES, THE (A. B. McDole, mgr.): Pawtucket, R. I., April 4-9, Norwich, Conn., 11-16, New London 18-23.

SANTANELLI (Hypnotist): Natchez, Miss., April 11-16.

SCALCHI CONCERT: Ithaca, N. Y., April 4, Auburn 5, Rochester 6, Waterbury, Conn., 8, Albany, N. Y., 9.

SOUSA'S BAND: Pittsburg, Pa., April 13, 14.

WELSH PRIZE SINGERS (H. B. Thearle, mgr.): Central City, Col., April 5, Boulder 6, Greeley 7, Cheyenne, Wyo., 8, Salt Lake City, U., 9.

WESTLAKE'S MUSEUM: Norfolk, Va., April 4-9.

OBITUARY.

Robert Dounds, stage carpenter at Allen's Opera House, New Castle, Pa., and father of John R. Dounds, of the Corse Payton company, died of pneumonia at his home on March 29.

George Shannon, formerly of the vaudeville team of Shannon and Murphy, died at the New York Post Graduate Hospital, on March 31, of malarial fever. The remains were buried by the Actors' Fund.

Mrs. Lettia Power, widow of the late John Power, and mother of Alma Chester, died on March 29, at her home, Toronto, Canada, aged fifty-eight years. The remains were buried in St. James' Cemetery, Toronto.

Angelo Grossi, dancing and ballet master, died at Baltimore, Md., on March 28, aged seventy-three years. He was born in Greece and studied dancing and music in Paris. He first came to America in 1847 with Montplasir and his troupe of French acrobats, for whom he served as manager, actor and agent. Returning to France in 1851, he came back to this country with Gabriel Ravel and Martinetti in their famous pantomimes. For a long time he had resided in Baltimore as a teacher of dancing.

Harry A. Bell, known in private life as Henry Bonnington, died on March 31, at Middletown, R. I., of dropsy. He was at one time well and favorably known as a light comedian, and made quite a reputation with Our Strategists, which comedy he took to England. He had been ill for a long time. The remains were brought to New York and funeral services were held on April 2, at the rooms of the Actors' Fund, by the Reverend George C. Houghton, of the Little Church Around the Corner.

Mrs. Nelson Kneass, wife of the composer of "Ben Bolt," died at the Deaconess' Hospital, at Dayton, Ohio, from a complication of diseases, on March 23. She had been before the public for thirty-five years and was the original Martha in Lewis Morrison's Faust. Born in Dublin, Ireland, in 1828, she emigrated to this country in 1852. Mr. and Mrs. Kneass, their son and daughter were popular years ago, traveling throughout America as the Kneass Family. At the time of her death Mrs. Kneass was a member of Morrison's No. 2 Faust company. A sad feature was that neither the daughter, Mrs. J. N. Rentfrow, of Rentfrow's Jolly Pathfinders, nor the son, Charles Kneass, manager of the Theatre Comique, Richmond, Va., could reach Dayton, on account of the prevailing floods, until March 25. The meeting of brother and sister on this sad occasion was the first in twenty years. The remains were temporarily placed in a vault in Woodland Cemetery, Dayton, Ohio, to be removed later for interment at Chillicothe, Mo., where the body of Mr. Kneass is buried.

Married.

HANLEY—GERMAIN.—At Denver, Col., March 28, W. J. Hanley and Genevieve Germain.

KELLY—THOMAS.—At New Castle, Pa., March 29 John Bernard Kelly and Jennie Thomas.

MARTIN—WILLIAMS.—George E. Martin and Harriet Williams, at Pawtucket, R. I., on March 29.

RANDOLPH—CONLON.—At Jersey City, N. J., on Nov. 25, 1897, Gertie Randolph and Michael J. Conlon.

STEWART—HALVOSA.—At Westerly, R. I., on March 31, Cal Stewart and Lillian E. Halvosa.

THOMAS—METCALF.—Louis St. J. Thomas and Florence E. Metcalf, at Philadelphia, Pa., on March 24.

TERRY—LAMBERT.—John S. Terry and Mabel Lambert, at Pittsburg, Pa., on March 29.

VON REINOLD—CLIFTON.—On Sunday April 3, at New York, by Reverend George C. Houghton, Baron Von Reinold and Genevieve Clifton.

WHEELER—CARLSTEDT.—Albert Gallatin Wheeler, Jr., and Claudia Carlstedt, at New York city, on March 31.

Died.

BELL.—Harry A. Bell, at Middletown, R. I., on March 31, aged 47 years, of dropsy.

BOOTHE.—Laura Boothe, at New York city, on March 28.

DOUDS.—At New Castle, Pa., March 29, Robert Douds, of pneumonia.

GROSSI.—Angelo Grossi, at Baltimore, Md., on March 28, aged 73 years.

KNEASS.—Mrs. Nelson Kneass, at Dayton, Ohio, on March 23.

POWER.—Mrs. Lettia Power, widow of the late John Power, at Toronto, Canada, on March 29, aged 58 years.

SHANNON.—George Shannon, at New York city, on March 31, of malarial fever.

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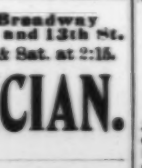

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Mr. Cook's lyrics are well adapted to musical treatment, and are always bright and at times exceedingly clever.—*Boston Herald.*

Mr. Cook has the mastery of flexible and diversified rhythm.—*Boston Courier.*

Lyrics are far above the average in the modern comic opera.—*Boston Post.*

Mr. Cook has written some admirable lyrics for the production, no librettist that I know of displaying such facility in this direction.—*N. Y. Dramatic Mirror.*

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TELEGRAPHIC NEWS

CHICAGO.

The Week at the Windy City—Hall's Record of the Doings of Cook County, Ill.

(Special to The Mirror.)

CHICAGO, April 4.

The theatrical "hoodoo," which I spoke of last week, appears to have exhausted its efforts in Chicago and made a jump to Boston, where I see it overtook Julia Arthur last week. Happily, our distinguished patients, Miss Davenport at the Great Northern, and Mr. Willard at the Auditorium Annex, are out of danger and on the road to recovery, and all of our farce-comedy and vaudeville stars are in a wonderful state of health, so I guess we have passed the crisis. Manager Powers wisely concluded to allow Hooley's to remain closed during the Willard time rather than put in a "queer" attraction, and our old friend, John Drew, turned up the lights there again to-night in A Marriage of Convenience, which we have never before seen in Chicago—that is, on the stage. Mr. Drew was warmly welcomed, as usual, by a large and very swell audience. His play was well received and he has the usual excellent company. He is here two weeks, and next week he will devote to One Summer's Day, the like of which we have not had since last August.

A very large section of the German population turned out at McVicker's last night to give greeting to Agnes Sorma, who gave us Ibsen's Doll's House. During her brief stay of one week she will be seen in German versions of Norwegian, French, and Italian plays. And after this we have dear old Stoddart and beautiful Marie Burroughs in Beside the Bonnie Brier Bush. I suppose, by the way, that if Frank Perley ever has that play translated into the German, he will call it Beside the Bonnie Anheuser-Busch.

The March Dinner of the Forty Club, held at the Wellington last Tuesday, was a most enjoyable affair, and among the guests were Charles B. Hanford, George Marion, Mark Smith, Charles W. Clark, Robert Arthur, James R. Smith, George H. Broadhurst, Verner Clarges, and John E. McWade. All of the flowers were sent, with a message of good fellowship, to the bedside of Mr. Willard, one of the club's best beloved honorary members.

Manager David Henderson, ably assisted by Walter C. Bellows, has given Chicago a stock company worthy of the name, and every critic in town gave praise to the first production last week—an unusual occurrence. Held by the Enemy has never been given a better performance here. Last night The Lottery of Love was successfully produced. Miss Seligman, Mr. Drouët, and the others are admirable. I believe that our good friend David has a winner.

Last Monday morning the critics of the *Tribune* said that John W. Dunne and Thomas W. Reilly's company gave the best performance of A Milk White Flag ever seen in Chicago. Now, when the golf champion who handles the *Tribune's* amusement column makes such a concession in favor of farce-comedy, I believe it, and when I saw for myself I indorsed his views. Mary Marble and John Marble—Mary and John—and their associates give a performance full of "ginger," and Mathews and Bulger, as an added attraction, lend happy aid, which accounts for the large crowds at the Grand Opera House last week. The company is here another week and then we have Hoyt's latest, A Stranger in New York.

Speaking of the Grand reminds me that when Wilton Lackaye was here with East Lynne, Trilby, and McKee Rankin, he met Fred Hamlin one night at Rector's. Fred is now the chairman of the house committee at the theatre, while his brother, Henry, exists in New York and does the booking. Fred asked Lackaye how Harry was doing in the great metropolis, and the prince of satirists replied that he appeared to be suffering from insomnia. "How is that?" asked Fred. "Well," said Lackaye, "while I was there recently I saw him twice around the Lambs' Club at 1 o'clock in the afternoon." Then Fred went out and wired Harry a quart of bromide, prepaid.

During the excellent return engagement of The Geisha, at the Schiller last week, Len B. Schloss reached town and inside of twenty-four hours had everyone wondering what Our Flat was. Yesterday two large audiences saw it, and were perfectly satisfied, especially with Rachel Ford, one of the most beautiful women I have ever seen.

At the Columbia, Never Again presents E. M. Holland, George Marion, and the others. The farce remains another week, and then we have a week of grand opera at the Columbia.

The stock company at Hopkins' is giving The Strange Adventures of Miss Brown.

Josef Hofmann, the pianist, played with the Thomas Orchestra at the Auditorium, Friday afternoon and Saturday evening, before large audiences.

Steve Brodie had his April fool joke last week. He started from the Alhambra for New York, leaving his company, telegraphed from Adrian, Mich., that he had died on the train, and then went on to the Bowery. His company is followed at the Alhambra this week by John and Emma Ray, giving us the first production of A Hot Old Time.

Brother Against Brother is at the Academy of Music this week and The Prodigal Father is at the Lincoln, while Alone in Greater New York is the attraction at the Bijou.

Tony Denier writes me that his godson, Charlys Denyer Warryn, son of Charlie Warren and Marguerite Fish, sends him from London the name of Byrdye Nestyng for the soubrette album. He took it from a provincial music hall programme, and told Tony to "send it to Byff Hall," hoping he would "wyn a pryze."

The members of the Chicago Lodge of Elks, No. 4, showed their wisdom last week in electing to the chair of Exalted Ruler Hon. Dennis J. Hogan, Mayor of Geneva, Ill., one of Chicago's beautiful suburbs. Every Elk in the West knows "Denny." "BIFF" HALL.

BOSTON.

Julia Arthur's Season Ended—The Big Hat Problem Comes Up for Discussion.

(Special to The Mirror.)

BOSTON, April 4.

Julia Arthur's illness here aroused general sympathy during the past week. Her engagement at the Hollis Street opened under the most favorable circumstances, and there was every indication that it would be one of the most successful fortnights in the entire season. The house was sold out the opening night, the orchestra was under the stage, and the advance sale was unusually large. The piece made a great hit, and even more gratifying was the personal success of Miss Arthur, whose work was uniformly praised. But all this went for naught. On the second night of the engagement Miss Arthur came upon the stage, spoke a few words, and then fell in a dead faint. One of the actors on the stage barely succeeded in catching her. For a few moments it was thought that she might recover at once, but after a time the management realized that this was impossible, and the audience was dismissed. She was taken to her rooms at the Parker House, where she did not regain consciousness until after several hours had passed, and she was under the constant care of the physicians of the house. They pronounced her suffering from neuralgia of the heart, the case being complicated by the worries of the season and the arduous work which had fallen to her lot. The next morning it was found absolutely necessary for her to have a long and complete rest; consequently the engagement at the Hollis Street was canceled and her company was disbanded for the season. The indications are, however, that Miss Arthur will fully recover her strength after a time, but she cannot play again before the late Fall. The Hollis Street will remain dark until April 9, when it will open for a single performance of Pudd'nhead Wilson, to be given for the benefit of Joseph F. Wagner and Vincent Townsend Fetherston, treasurer and ticket agent of the house, and two mighty good fellows.

It has been a long time since there has been a Monday night with so few new companies coming to town. Only one new play takes its place on the local stage, and that is The Man from Mexico at the Park, with Willie Collier and Louise Allen playing their first Boston engagement in two seasons or more. Being the only new comers in town they monopolized all the first nighters to-night and had everything their own way, so that the outlook is bright for a successful fortnight.

The Boston Lyric Stock company at the Grand Opera House made its first change of bill to-night, and presented Il Trovatore. It has been a genuine treat to see the way in which the old patrons of the opera season have welcomed back their favorites. Clara Lane, J. K. Murray, Richie Ling, Hattie Belle Ladd, and Milton Aborn were warmly greeted, and the first week was one round of applause.

At the Castle Square to-night a presentation of Esmeralda gave Mary Sanders an opportunity to appear in the title-role. Personally I prefer her doing those quaint character bits which are so amusing and clever, but her impersonation to-night was charming throughout. Horace Lewis made another hit as Old Rogers, his blending of the humor and pathos being wonderfully done and strengthening his claims to popularity. Lizzie Morgan, as the mother, added another fine impersonation, and J. H. Gilmour and Maude Odell, though they had fewer dramatic opportunities than usual, were not overshadowed.

Fanny McIntire has another star part at the Bowdoin Square this week, and as Leah she has a chance to challenge comparison with other actresses who have not her youth and dramatic temperament. As Camille last week she was especially clever, and the stock company of the house was seen to special advantage.

The Columbia has vaudeville this week, with John L. Sullivan as the leading attraction.

Digby Bell has not been meeting with as great success at the Tremont as his splendid work in The Hoosier Doctor deserved, but the indications for the concluding week are more favorable. Laura Joyce Bell has been especially good in the part of Grandma, which is different from anything that she has ever played here. Stuart Robson will follow with The Jucklins, so that Boston bids fair to have an overdose of rural dramas of the West.

This is the last week of Denman Thompson in The Old Homestead at the Boston, and then comes the long anticipated season of opera in English by the Mason-Persse section of the old Castle Square company, with many important additions since it last warbled before Bostonians. The Queen's Lace Handkerchief and Il Trovatore will divide the opening week.

The addition of a new patriotic finale to Jack and the Beanstalk by John Philip Sousa was the conspicuous feature at the Museum to-night. Silk American flags were presented as souvenirs.

Charles Dickson is the dramatic card at Keith's this week.

Katherine Rober began an engagement at the Grand to-night, playing Fanchon.

At the Palace this week they have a dramatic attraction in Side Tracked.

It is actually promised that Richard Mansfield will give his long-heralded and never-materialized production of The First Violin during the second week of his stay at the Hollis Street. There could hardly be a stronger feature for the week, as Bostonians are much interested in the welfare of the piece.

This is the week in which many professionals are resting, and the city is full of people well known upon the stage who are not playing on Holy Week. Prominent in the number is Stuart Robson, whose company is resting in preparation for the opening at the Tremont. Christie MacDonald is visiting her mother in South Boston, and Marie D. Shotwell is at her cozy little home at Roxbury.

The *Traveler* came out with a splendid tribute to Frank Arnette, of the Grand Opera House, last week, but the best part of the tribute was that every word was true. He has made hosts of friends in the year that he has been in this city, and his work has been phenomenal.

Ethel Kendal Grimston, the daughter of Mr. and Mrs. Kendal, whose ambitions for a musical career have been so amplified and distorted by the press of other cities, made her debut as a soloist in this city last week. The affair was a morning recital given in the De Medici room at the Tuileries, and all society was present. Miss Grimston was very well received, and although she was not at her best on account of illness, she showed that she has a sweet voice of much promise. Lillian Swain and Marie Celeste are the latest additions to the opera company which is to sing at the Boston this Summer. Both are favorites here, and have not been seen to advantage here for some time.

The Boston Real Estate Trust, which has just bought the Music Hall, has also purchased the adjoining estate.

There was a proposition last week to have a municipal department of music in the city of Boston, but the Common Council at its meeting sat down upon the scheme.

Lillian Lawrence is enjoying a well-earned rest this week, as this is the second bill in the whole year in which she has not appeared. I think that this record cannot be equaled by any other member of the Castle Square company. Miss Lawrence has gone to Philadelphia for a few days, but will be back in time for the revival of The Prisoner of Zenda next week.

Kellar returns to the Museum for his annual engagement this year. A Museum season without Kellar would be regarded as incomplete.

I have received a nice long newspaper clipping from some Texas sheet, telling how Jack Hirsch introduced oyster cocktails into that locality. I wonder if he has forgotten how he tried to make one here in Boston without noticing that the waiter had brought him clams instead of oysters.

There was a funny experience at the Grand Opera House when they tried to take a photograph of the immense audience which welcomed home the Boston Lyric Stock company. When they came to look at the proof, they discovered that when the flash was made a man on the front row covered his face with a programme, while the lady by his side did the same thing with a fan. I wonder why!

There seems to be considerable mystery made about the authorship of the new play Truth, which is so soon to have a production at the Park. The mystery business has not been a conspicuous success in Boston this season, but I trust that this will prove an exception.

On the night of Friday, April 1, Mrs. Edward Harold Crosby, wife of the dramatic editor of the *Boston Post*, gave at her home in Mount Vernon Street a charming little supper party, the members of which enjoyed themselves over the chafing dishes. Among the guests were Mr. and Mrs. Edwin Milton Royle (Selina Fetters) and Minnie Dupont, who have been giving with marked success at Keith's New Theatre a one-act arrangement of Mr. Royle's play of Captain Impudence this week; Maude Odell and Lillian Lawrence, of the Castle Square Stock company; Mrs. McKee Rankin, Miss Owen, Mrs. Robert Edson (Ellen Berg), Madge Lessing, and Maud Hollins, of the Jack and the Beanstalk company; Digby Bell, Laura Joyce Bell, and several more. Miss Odell and others furnished some musical numbers after supper, and there were other features which made the occasion enjoyable.

Boston's big hat problem received quite a discussion at the City Hall last Saturday, when the Aldermanic Committee gave a hearing to the society women who had petitioned for a repeal of the to-them distressing ordinance. Mrs. Jack Gardner, the much-discussed leader of Boston society, was present, but she did not speak. Mrs. W. F. Apthorp was the spokeswoman, and she said many sensible things, while other women whispered remonstrances which could not be heard by any one in the room. There seemed no unanimity among the women in voting for the three substitute measures proposed, and another hearing will be given by the committee when the theatre men will have a chance.

Held by the Enemy is in preparation at the Castle Square.

Edward E. Rose is directing the rehearsals of the Pi Eta boys at Harvard this season. He is a member of the society.

Willie Collier always remembered the manner in which the surgeons of the Emergency Hospital cared for his partner, Charlie Reed, during his fatal illness, and he has offered to do anything in his power to help the coming benefit at the hospital, which has always been more than ready to hasten to the assistance of any theatrical person who may be in illness. To the ordinary theatregoer the most interesting thing will be the appearance on the same stage of the two rival opera companies from the Boston and Grand Opera House. This phase of the merry operatic war is unparalleled in Boston stage history.

Lisle Leigh has been engaged to join the Castle Square company. She will make her first appearance in The Prisoner of Zenda.

George W. Magee has dispensed with lithographs at the Grand Opera House, and is trying the experiment with conspicuous success during the stay of the Boston Lyric Stock company. The house has been packed, and the deadheads are moaning. By the way, I wonder what artist designed the three sheet of Clara Lane. It is a gem in its particular line, and nothing of just that sort has ever been displayed on a Boston bill board.

E. W. Dunn sends me a special message that Georgia Caine will appear in tights in A Day and A Night, the new Hoyt play, which will have a long Spring run at the Park.

Jane A. Blake has been in town during the past week receiving the congratulations of her countless Boston friends.

S. K. Hodgdon will remove his family from Boston to New York, as he has leased a house at Mount Vernon.

Davy Crockett is in rehearsal by the Bowdoin Square Stock company.

Portraits of Maude Odell will be given as souvenirs at the Castle Square to-morrow. The patrons of the house have given an encore to the pictures of Messrs. Gilmour and Mackay, and Misses Lawrence and Sanders.

There have been rumors that the city has sold the public library building where the Zoo used to be located, but the authorities make denial. One of the most persistent rumors is the one to the effect that G. B. McClellan would get the property and open it in June as a music hall and beer garden with vaudeville attachments.

In an auction sale of goods left unclaimed at the appraiser's stores at this port were several lots of cases of printed music of the opera, The Geisha. There were copies for the piano, copies with the vocal score complete, and copies of various songs in that opera. The first lot was of three hundred copies, valued at $167.50, and was sold for $116. Another case of about five hundred copies were sold for $2 less, although the valuation was considerably higher. Two hundred copies went for $93, and an additional two hundred copies were bid up to $110. There were several bidders on these lots and they pushed the prices up with great rapidity, $5 and $10 at a time. One man was determined, however, to secure the lot intact, and consequently outbid all competitors.

All on account of a misprint in the *Traveler* the box-office of the Columbia was besieged last week by an immense mob of people wanting 5-cent tickets. It should have read 50. That showed the great value of the *Traveler* as an advertising medium.

Fanny Davenport's next season's engagement in Boston will be played at the Tremont.

Madge Lessing will not be with Jack and the Beanstalk next season, but will go to the Casino for the yearly review.

An agreement has been reached among the heirs of the late John Stetson, and the estate will be divided in the course of a few months, just as soon as the indebtedness of about $500,000 which now stands against it is settled. The dead manager's father will receive forty-five per cent., while the balance will be divided among Mrs. Stetson's mother, her three sisters, Mrs. John B. Doris, Mrs. Frank J. Pilling, and Miss Belle Stokes. Each will receive in the neighborhood of $100,000. Mrs. Stokes' share, of course, will be the largest. The total value of the estate is about $1,500,000. Included in the claims standing against the estate are the legal fees of the attorneys on both sides, also all expenses accrued in defending the suit of Adah Richmond. M. O. Adams will receive, it is understood, over $10,000 for his services.

Friends of Fritz Thayer are glad to learn that he is recovering from the severe attack of blood poisoning which came so near causing him the loss of one arm. He writes me from Buffalo.

JAY BENTON.

WASHINGTON.

Richard Mansfield Returns—Other Attractions—Gossip of the Capital.

(Special to The Mirror.)

WASHINGTON, April 4.

A large audience filled the Columbia to-night to greet Richard Mansfield on his return engagement in a repertoire of his principal plays. Beau Brummel was the attractive opening bill, and the sterling performance filled every requirement. The superior interpretation, perfect in every detail, elicited pronounced praise, and Mr. Mansfield was again the recipient of many honors. A Parisian Romance, The Merchant of Venice, The Devil's Disciple, and Dr. Jekyll and Mr. Hyde are the announcements for the week. The Lilliputians will follow.

Mrs. President McKinley and a large box party, consisting of Grace McKinley, Mary Barber, Mary McWilliams, of Chicago, Adjutant-General Corbin, Lieutenant Gilmore, Mr. Cushing, and Lieutenant McCauley, witnessed the opening performance of Mr. Mansfield. The week is destined to be a brilliant one socially. Vice-President Hobart has secured boxes for the performance Wednesday night of The Merchant of Venice.

Andrew Mack, in An Irish Gentleman, opened at the New National. The Lyceum Theatre company, in The Princess and the Butterfly, will come next.

E. H. Sothern is the attraction at the Lafayette Square, commencing his engagement with The Adventure of Lady Ursula. During the stay Lord Chumley will be given, and the matinee bill will be The Lady of Lyons. Julia Marlowe next week.

Humanity's return engagement at the Academy of Music opened well. The powerful attraction was given a splendid presentation by a very clever company headed by Ross O'Neal and Alice Irving. Katie Emmett in The Waifs of New York next.

The Brand of Cain started the week well at the Grand Opera House, and will be succeeded next week by Thomas E. Shea in The Man-o'-Wars Man.

Augustin Daly's company presented The

Magistrate at the last three performances of their stay at the Columbia last week, closing the engagement to excellent business.

Coyne Fletcher, the Washington authoress, has just concluded negotiations for the production of a new play in London, the theme of which is founded upon historical material derived from a French source, and said to be of extraordinary dramatic interest and in spectacular possibilities to eclipse the most elaborate productions of the past. The title of the drama is Yvolna, and the sole right to its production abroad and in this country has been acquired by Olga Nethersole, who will make it a feature of her repertoire next season. Miss Fletcher has recently completed an Irish play, The Heroes of '98, which has been most favorably criticised by professional play readers.

The Nordica concert at the Lafayette Square Thursday afternoon attracted an audience that completely filled the theatre. Assisting the gifted singer in a performance of rare excellence were H. Evans Williams, tenor; Frank Celli, baritone; Leo Stern, 'cellist, and E. Romayne Simmons, pianist.

Bert Riddle has the Columbia Athletic Club's coming minstrel performance at the Columbia in charge and a great programme is promised. Mr. Riddle will present an up-to-date, black-faced monologue of matter fully copyrighted. William V. Price, a prominent official in the Treasury Department, will officiate as interlocutor, with Bert Riddle, Hubbard T. Smith, George H. O'Connor, and Joe Cullen on the ends.

Our strong amateur Dramatic Club, the Carroll Institute players, have put Augustus Thomas' play, Alabama, in rehearsal for early production.

Alone in London, with Cora Tanner in her original role, will shortly appear at the Grand Opera House.

Frank B. Metzerott, manager of Madame Janauschek, who spent Sunday here with his family, speaks highly flatteringly of the manner in which his star is received in Paul Kester's strong play, When Dreams May Come.

The Yale Glee, Banjo and Mandolin club, under society patronage, will give one of their sparkling concerts at National Rifles Armory Hall, April 11.

The Hofmann piano recital will take place at the Columbia, April 12, and the afternoon concert on the 15th, given by Ysaye, Gerardy, Marteau, and Lachanme, will inaugurate their tour.

Fanny Rice will play a return engagement in At the French Ball at the Academy of Music, April 18

JOHN T. WARDE.

PHILADELPHIA.

Bills for Holy Week—Musical Notes—Quaker City Gossip.

(Special to The Mirror.)

PHILADELPHIA, April 4.

Charles Durban of the Girard Avenue Theatre, who contracted to produce The Sporting Duchess for a week, and made part payment for the royalty, had his money returned to him, with the statement that the deal was off. Manager Durban expects to produce the play, nevertheless.

Shenandoah, the greatest military spectacle ever witnessed in this city, remains for a second week at the Grand Opera House. The houses are packed at every performance. It is a massive production, the battle scene in the third act presenting a realistic view of the retreat, with infantry, cavalry and artillery, unprecedented in stage annals. The curtain is nightly raised ten times, the orchestra at last playing the "Star Spangled Banner," the audience, numbering about thirty-five hundred people, joining in the chorus. The entire company deserve special praise for the excellence of their work under the able stage management of Frank Oaks Rose, assisted by Ed J. McGregor, and have received the united commendations of the local press. The Ensign, as also Tour of the World in Eighty Days, are in rehearsal, to be presented on the same liberal scale that made The Prisoner of Zenda, Rosedale, and Shenandoah the talk of the town.

The Castle Square Opera company lay off for four nights this week on account of Holy Week, opening at Worcester, April 7, and then to Boston, April 11, for five weeks.

Henry B. Sire, owner of the Bijou Theatre, New York, spent several days in this city last week, looking at theatrical sites. To comply with our building laws regarding theatres, it will be many years before any new playhouses will be erected.

In spite of the dullness of business at our high-priced houses, Modjeska played to over $5,800 last week at the Auditorium. The week closed her season. She will rest for several weeks in New York city and then retire to her California ranch.

Madame Janauschek, in Paul Kester's new play, What Dreams May Come, opened to-night at the Park, for a week, to a brilliant society audience. Madame Janauschek is a wonderful artist. The supporting company give an intelligent interpretation, in prominent roles being Maud Banks, Margaret Lorett, Mabel Washburn, Joseph Whiting, John Blair, Edmund Collier, John Holland, Myron Calice, Frank Lanman, and John Hepworth. Creston Clarke April 11, for two weeks, in The Last of His Race. The Park, since the introduction of popular prices, has played a succession of large houses.

The Moth and the Flame, by the Kelcey-Shannon company, is in its second and last week at the Broad Street and will be followed April 11 for two weeks by Joseph Jefferson in repertoire.

The French Maid is at the Chestnut Street Theatre, but has not succeeded in duplicating its original one week's business. The Ballet Girl will take its place April 18.

Augustin Daly's Comedy company in Number Nine, or the Lady of Ostend, with Subtleties of Jealousy as a curtain raiser, opened to-night for week at the Chestnut Street Opera House. The Mask and Wig Club, of the University of Pennsylvania, will give their annual burlesque, The House that Jack Built, at this house April 11.

The Girard Avenue stock company this week present The Rajah, which gives every member of this excellent organization an opportunity for fresh laurels. It is an interesting play exquisitely rendered, with handsome scenic effects, for which this theatre is noted. In spite of Lent, business continues uniformly large. The White Squadron next week.

The popularity of Mrs. John A. Forepaugh's stock company at the theatre bearing her name was proven this afternoon and evening, when Camille attracted crowded houses. George Learock gave a masterly rendition of Armand, with Carrie Radcliffe in title role, supported by Catharine Campbell and a brilliant cast. Shall We Forgive Her follows.

A Boy Wanted, Charles E. Blaney's lively farce comedy, is meeting with a big reception this evening at the Auditorium, and will play a profitable engagement. Edward J. Heron is the bad boy, and introduces his grotesque dances. The other entertainers are Harry Allen, Nellie O'Neil, the Gehrue Sisters, Frank Young, Knox G. Wilson, Claude Gillingwater, Frances Hartley, and Bertha Whitney. It pleases everybody. Next week, April 11, vaudeville from Koster and Bial's, New York, headed by Charmion. A Black Sheep 18.

Seli Simonson, the prominent orchestra leader, who aided the great success of the Castle Square Opera company, has resigned his position with the company in Pittsburg, and is now at his residence in this city.

For this the last week of the combination system at the National, Al. W. Martin's Uncle Tom's Cabin company is the attraction, with Milt G. Barlow in the title-role, R. A. Barber as Legree, Stella Thompson as Topsy, and Aline Willard as Cassie. It is well mounted and rendered and attracts good houses. The new Stuart stock dramatic company will open its season April 11 in Harbor Lights.

Thomas F. Kelly, owner and manager of the National Theatre, has been removed from Lakewood, N. J., to his home in this city. He is suffering from congestion of the lungs and kidney troubles of a very serious nature.

At Piney Ridge is at the People's this week. Georgia Waldron, Louise Rial, Fred Julian, Elizabeth Field, and B. T. Murphy in the cast. For week of April 11, 8 Bells.

The Standard Theatre Stock company continues to prosperous business.

The Bank Wreckers; or, Where Your Money Goes, is the new local burlesque at the Eleventh Street Opera House, where Dumont's Minstrels, with a funny olio, give two hours of solid pleasure to fair returns.

What Happened to Jones fills in Holy Week at the Walnut Street. The Telephone Girl April 11.

Buffalo Bill and his Congress of Rough Riders have secured a site in this city, and will appear here at the close of their New York run.

The two concerts announced by Anton Seidl's New York Orchestra, at the Academy, April 23, have been canceled.

Josef Hofmann's postponed piano recital will take place at the Academy of Music matinee April 13.

Plans for next Winter's grand opera, under the direction of Damrosch and Ellis, are now under consideration and a meeting has been called for April 7.

William H. Megonegal, a prominent member of the Philadelphia Lodge of Elks, and for many years located in business adjoining the Chestnut Street Opera House, died March 31. He had many friends among professionals.

S. FERNBERGER.

ST. LOUIS.

Holy Week Offerings—Ringling's Circus—News of the Southwest.

(Special to The Mirror.)

ST. LOUIS, April 4.

Last night Roland Reed presented his highly amusing and entertaining comedy, The Wrong Mr. Wright, at the Olympic to a large audience. Mr. Reed was at his best in the character of Seymour Sites. Isadore Rush gave Mr. Reed excellent support and caused a flutter among the ladies with her exquisite gowns. The play was presented with adequate scenic effects.

The Century is closed this week, it being Holy Week, but will be opened again next week with Never Again.

The new Columbia Theatre had a splendid opening last week, and Manager Salisbury was delighted. This week, commencing yesterday afternoon, there are even more attractive features. The Royal Hungarian Boys' Band, owing to the success made last week, is on the programme again for this. Another feature is the Damman Troupe of acrobats, Servais Le Roy, Colby and Way, Maud Beall Price, Dean Essali, and Frank J. Keenan, Frank and Don, and the biograph. Two big audiences were in attendance yesterday.

There are several splendid attractions at Hopkins' this week. Ambition is being given exceedingly well by the stock company. The vaudeville attractions include Frank Bush, Eleanor Falk, Barney Fagan, and Henrietta Byron, the Midgeleys, Laura Bennett, and others. Large audiences attended yesterday.

A Trip to Chinatown commenced an engagement at Havlin's Theatre yesterday afternoon to very large houses. The musical portion of the comedy has been almost entirely changed since last year and is better than ever. Frank Lane makes an excellent Welland Strong. J. Aldrich Libbey, the well-known singer, is a capital Rashleigh Gay, and sings in his usual happy manner. Trixie Friganza makes a charming widow. The balance of the people are all clever and give an up-to-date performance.

Led Astray is the card at the Imperial this week and is playing to large business. The stock company was well cast. Several good vaudeville acts were given.

Jermon's Black Crook Extravaganza company held the boards at the Standard yesterday. The first part was a satirical burletta, full of catchy music, pretty dances, and comedy. A number of high-class vaudeville specialties were also introduced. The performance closed with a musical burletta which was a melange of ludicrous situations and snappy dialogue. Valeska was a feature and did a sensational Charmion act.

Guy Lindsley and his pupils gave Belphegor at the Pickwick last Wednesday night. The audience was large. Mr. Lindsley, Val Vogel, Octavia Straat, Honorine Diamond, Katherine Patterson, and Nina Harriet Raeder took the principal parts. The entertainment was thoroughly enjoyed and the principals did well.

Ringling Brothers' Circus will open next Monday for a two weeks' engagement in the Coliseum. It will be the first time in the history of local amusements that a circus of world-wide fame will be shown under a roof.

Assistant Treasurer Dick Ritchey and J. A. Streeper, the doorkeeper at the Olympic, are having their benefits to-night.

Reuben Welch, stage manager of the Chicago Gaiety Theatre, who has leased Koerner's Park, announces that he will open the last Sunday in May.

The Melba concert is taking place to-night at the Exposition Music Hall.

Louis Hall joined My Friend from India week before last and is doing some most creditable work. He was for many years a resident of St. Louis and connected with the Olympic.

Manager Garen of Havlin's Theatre gave a rose matinee last Thursday, each lady receiving an American Beauty.

A number of visiting Elks were entertained by the Elks' Club last Thursday night.

Havlin's Theatre is crowded to-night. The occasion, besides the performance, is the Junior Football League night. The *Post-Dispatch* trophy was presented to the winner of the championship junior football league, between the second and third acts of A Trip to Chinatown. A buffet lunch was given by the management after the performance to the officers of the League, the company, and members of the press.

The Colored Jubilee and Cake Walk, given March 23-26, at the Coliseum, under the management of Gumpertz and Jannaupalo, will probably be repeated in Chicago in a few weeks.

Ed D. Lyons is expected April 10 at the Imperial and will put on several productions.

The Imperial Theatre is giving out handsome souvenirs, showing different ships of the American Navy, this week.

The Passion Play, shown by the vitascope, will be seen at the Fourteenth Street week of April 14.

Mrs. Charles P. Salisbury, wife of Manager Salisbury, of the Columbia, and a member of Mr. Salisbury's company at Syracuse, N. Y., who has been here visiting since the opening of the Columbia, returned to the East last Thursday night.

Mrs. Dick Baker, wfe of the stage-manager of the Columbia, after a visit of several days, returned to her home in Buffalo, N. Y., last Thursday night.

Each lady attending the performance at the Columbia this week is receiving a small silk American flag attached to a pin as a souvenir of her visit.

The roster of the Columbia Theatre staff is as follows: Charles P. Salisbury, manager; Edward Kuttner, treasurer; Harry Cochran, assistant treasurer; Robert Kaske, advance agent; Guido Vogel, musical director; Richard Baker, stage director, and Robert Brunton, art director.

Zelma Rawlston introduced several new features in her specialties toward the close of her engagement at the Imperial last week, with great success.

W. C. HOWLAND.

CINCINNATI.

Stock Company Bills—The Grand Dark—Notes.

(Special to The Mirror.)

CINCINNATI, April 4.

This is the Holy Week, dreaded by theatrical people, and accordingly not much is expected by managers. The Grand is dark. E. S. Willard had been booked to appear in repertoire, but his illness necessitated the cancellation of all his dates, and no suitable attraction could be secured in his stead. For next week My Friend from India is announced.

The Walnut Stock company has changed to a comedy bill this week, and is giving a capital presentation of A Night Off, in which Henrietta Crosman is seen to great advantage. The company has been improving steadily in the few weeks it has been here, and the audiences have been growing proportionately.

The Neill Stock company at the Pike is seen this week in another of the war dramas that are now so popular. Held by the Enemy is the bill and is given by an exceptionally strong cast. As usual, the scenic effects are accurate and realistic in the extreme. To-night photographs of Grayce Scott were presented to the ladies in the audience. This is in continuation of the policy of the management to have souvenirs every Monday night.

Willis Granger was greeted with an ovation yesterday upon his return to the Brady Stock company at the Star after a short absence. Moths of Society was the bill, and Mr. Granger assumed the difficult role of Lord Jura. Selma Herman gave a finished and dramatic interpretation to the part of Vera Herbert.

The World Against Her, one of the good old-style melodramas, was produced at Heuck's Sunday afternoon and evening before enthusiastic houses. Agnes Wallace-Villa acted the leading role in a most acceptable manner.

With the performance of The Princess of Patches at the Fountain Saturday night that theatre brought its season to a close.

Sousa's spectacle, The Trooping of the Colors, will be given at Music Hall April 15 and 16.

Signor Fummagali, one of the tenors of the Baggetto Opera company, fell down an elevator shaft at Gerdes' Hotel last week while his company was at the Grand. Luckily he escaped with only slight injuries.

WILLIAM SAMPSON.

BALTIMORE.

Young Mrs. Winthrop at the Lyceum—East Lynne at the Academy—Other Bills.

(Special to The Mirror.)

BALTIMORE, April 4.

Manager Albaugh's Lyceum Theatre Stock company presented Young Mrs. Winthrop to a good house this evening, the company doing their usual excellent work. The house will be closed on Good Friday. Trilby, with Jennie Kennark in the title-role, next week.

McKee Rankin's Stock company, including Nance O'Neil and Wilton Lackaye, are at the Academy of Music in East Lynne. Business good. Sol Smith Russell will follow.

Ford's is dark this week, with Andrew Mack underlined.

Thomas E. Shea in the Man-o'-War's Man drew a crowded and patriotic house at the Holliday Street. Cora Tanner next week.

McFadden's Row of Flats, a merry hodge-podge of specialties, was popular at the Auditorium. A Black Sheep April 11.

HAROLD RUTLEDGE.

THE WILD BENEFIT NEXT SUNDAY.

The benefit for the widow and children of the late John Wild will take place next Sunday evening at Koster and Bial's. A large number of prominent performers have volunteered, and the indications are that the affair will be very successful. Among those who have subscribed for boxes are Augustin Daly, Tony Pastor, F. F. Proctor, and William Harris. The seats are on sale at the Herald Square and at Koster and Bial's.

MUSICAL NOTES.

At the opening of the musical exhibition at Earl's Court, London, on May 4, under Imre Kiralfy's direction, the orchestra, under Signor Venzano, will perform for the first time in England Rudolph Aronson's "Pickaninny Serenade," "Mariquita Walz," "Little Duchess Gavotte," and "For Love or War," military march.

Mrs. Munro Langan gave a recital of Scotch songs at the Gerard last Wednesday.

Signora Maltilde Ricca-Sabatelli had a testimonial concert last Wednesday at Carnegie Hall. She was assisted by Signor Sabatelli and Mrs. Hadden-Alexander.

A car containing the instruments of Theodore Thomas' Chicago Orchestra was wrecked last Tuesday at Angola, N. Y. Bruno Steindl's $4,000 'cello was demolished.

Ffrangcon Davies gave his songs and "cantillations" last Thursday at Mendelssohn Hall.

An entertainment in aid of the Fresh Air Fund was given last Thursday at the Astoria. In the bill were Lillian Butz, Bird Maglagan, Signor Spigaroli, and Archie Gunn.

Albinio Carrano gave a private hearing of the prologue of his "lyric drama" La Sosie, at the rooms of the Manuscript Society, last Thursday. Mr. Carrano was introduced by W. de Wagstaffe, who explained that the "lyric drama" was something entirely new. The author then read his prologue, after which he repeated it to an accompaniment of his own music, the "lyric drama" being a play, accompanied by music supposed to be expressive of the spoken lines. The prologue told of an unhappy sickroom episode, and the music was ponderous and colorless.

An enjoyable concert was given last Sunday, under direction of H. Bauer, at the Maennerchor Hall.

Alice Verlet and her company will close a most successful season early in April and proceed to New York to appear at the Waldorf-Astoria again and at the Metropolitan Opera House. She is engaged for the Southern May musical festivals. Grace Preston is engaged with Mlle. Verlet for the Southern festivals. Charles L. Young has left for Mexico to arrange for Ysaye, Gerardy, Sobrino, and Madame Bloodgood a tour of Mexico, California, Australia, Honolulu, and Japan. This tour is under the sole direction of Victor Thrane. Ysaye is to receive five thousand Mexican dollars for two concerts in the City of Mexico in May.

Josef Hofmann will give two "farewell" piano recitals, at Carnegie Hall, in this city, on April 16 and 23, under direction of Anna Millar, and local management of Henry Wolfsohn.

Sousa and his band gave another concert on Sunday night at the Metropolitan Opera House. The soloists were Maud Reese Davies and Jennie Hoyle.

Innes' Band attracted a large audience at the Manhattan, Sunday evening, when the soloists were J. J. Bergen and Janet Allen.

Eugene Ysaye has announced his purpose to conduct an orchestra in this country.

Vincennes, Ind., between Evansville and Terre Haute. New management. Two per week.

THE NEW YORK
DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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CURRENT AMUSEMENTS.

Week Ending April 9.

New York.

METROPOLIS (Third Ave. and 142d St.), A Cavalier of France.
OLYMPIC (Third Ave. bet. 129th and 130th Sts.), Robin's Knickerbockers.
HARLEM OPERA HOUSE (125th St. nr. Seventh Ave.), Charles Cochlan in The Royal Box.
HARLEM MUSIC HALL (125th St. nr. Seventh Ave.), Vaudeville.
COLUMBUS (125th St. nr. Lexington Ave.), Uncle Tom's Cabin.
PLEASURE PALACE (58th St. bet. Lex. and Third Aves.), Vaudeville—1:30 to 11:00 P. M.
OLYMPIA (Broadway and 45th St.), Closed.
LYRIC (Broadway and 44th St.), Closed.
AMERICAN (Eighth Ave., 42d and 41st Sts.), The Mikado—2d Week.
MURRAY HILL (Lexington Ave. and 41st St.), Closed.
BROADWAY (Broadway and 41st St.), The Highwayman—114 to 120 Times.
EMPIRE (Broadway and 40th St.), The Conquerors—105 to 113 Times.
METROPOLITAN OPERA HOUSE (Broadway, 39th and 40th Sts.)
THE CASINO (Broadway and 39th St.), In Gay New York.
KNICKERBOCKER (Broadway and 38th St.), W. H. Crane in A Virginia Courtship—69 to 75 Times.
HERALD SQUARE (Broadway and 35th St.), Monte Carlo—17 to 24 Times.
GARRICK (35th St. East of Sixth Ave.), The Little Minister—48 plus 170 to 177 Times.
KOSTER & BIAL'S (143-149 West 34th St.), Vaudeville.
MANHATTAN (1285-1287 Broadway), "Way Down East"—67 to 74 Times.
THIRD AVENUE (Third Ave. and 31st St.), A Trip to Coontown.
BIJOU (1239 Broadway), The Old Coat—1 to 8 Times.
WALLACK'S (Broadway and 30th St.), Closed.
DALY'S (Broadway and 30th St.), The Geisha—3d Production—17 to 23 Times.
WEBER AND FIELDS' (Broadway and 29th St.), Pousse Cafe—143 to 149 Times.
JACK'S (Broadway and 29th St.), Burlesque.
FIFTH AVENUE (Broadway and 28th St.), Mrs. Fiske in Tess of the D'Urbervilles—76 plus 8 to 14 Times.
THE GARDEN (Madison Ave. and 27th St.), Henry Miller in The Master—55 to 62 Times.
MINER'S (212-214 Eighth Ave.), The Gay Girls of Gotham.
HOYT'S (24th St. nr. Broadway), Closed.
LYCEUM (Fourth Ave. bet. 23d and 24th Sts.), Services' Illustrated Lectures.
EDEN MUSEE—(West 23d St. nr. Sixth Ave.), Figures in Wax—Concert and Vaudeville.
GRAND OPERA HOUSE (Eighth Ave. and 23d St.), 8 Bells.
PROCTOR'S (23d St. bet. 6th and 7th Aves.), Continuous Vaudeville, 12:00 M. to 11:00 P. M.
FOURTEENTH ST. (14th St. nr. Sixth Ave.), The Girl from Paris.
IRVING PLACE (Irving Place and 15th St.), German Opera, Comedy and Drama.
KEITH'S (East 14th St. nr. Broadway), Continuous Vaudeville, 12:00 M. to 11:00 P. M.
ACADEMY (Irving Place and 14th St.), The White Heather—155 to 162 Times.
TONY PASTOR'S (Tammany Building, 14th St.), Vaudeville.
STAR (Broadway and 13th St.), The Electrician.
GERMANIA (147 East 8th St.), German Drama and Comedy.
LONDON (235-237 Bowery), The Moulin Rouge Burlesquers.
PEOPLE'S (199-203 Bowery), The Last of His Race.
MINER'S (165-169 Bowery), The Gay Masqueraders.
THALIA (46-48 Bowery), The Hebrew Drama.
WINDSOR (45-47 Bowery), The Hebrew Drama.

Brooklyn.

ACADEMY OF MUSIC (Montague nr. Clinton St.)
PARK (393 Fulton St.), Katie Emmett in The Waifs of New York.
HYDE AND BEHMAN'S (Adams St. nr. Myrtle Ave.), Vaudeville.
AMERICAN (Driggs Ave. and South 4th St.), Closed.
GRAND OPERA HOUSE (Elm Pl. nr. Fulton St.), Lucia and Cavalleria Rusticana.
UNIQUE (194-196 Grand st.), The Gay New Yorkers.
LYCEUM (Montrose Ave. and Leonard St.), The Heart of New York.
THE AMPHION (437-441 Bedford Ave.), Closed.
STAR (291-297 Jay St. nr. Fulton St.), The Broadway Burlesquers.
EMPIRE (101-107 South 6th St.), Vanity Fair.
COLUMBIA (Washington, Tillary and Adams Sts.), The Ballet Girl.
GAIETY (Broadway and Middleton St.), The Sunshine of Paradise Alley.
BIJOU (Smith and Livingston Sts.), Northern Lights.
MONTAUK (585-587 Fulton St.), The Lyceum Theatre Stock in The Princess and The Butterfly.
MUSIC HALL (Fulton St. and Alabama Ave.), Vaudeville.

Ian Maclaren (John Watson) the clergyman and novelist, has pronounced sensibly in favor of the theatre, and it is safe to say that the fact that several of his stories have recently been turned into dramas has not inspired his endorsement of the play-house. His is one of those vigorous, human, normal minds that are steadily needed both in the church and the theatre.

The failure of the suit for libel brought by W. S. Gilbert against an English dramatic newspaper evidently surprised no one but Gilbert, who really ought to refresh his spirits from some of his own works which, though not enjoying their original vogue, ought to prescribe good nature even for their author.

IT SHOULD BE ENCOURAGED.

Last week The Mirror expressed approval of the bill introduced into the House of Representatives at Washington by the Hon. Albert S. Berry, of Kentucky, appropriating a sum of money not to exceed $5,000 "for the purpose of assisting the further usefulness of the theatre as an educator, and in respect of an examination into present theatrical conditions and the best means of extending aid to the stage." This measure was proposed upon the premise "of the beneficial effect of correct theatrical art upon the public mind, and in view of the further necessity of preserving the better methods of the stage."

Perhaps The Mirror's endorsement of this bill may have been read to more vitally relate to "an examination into present theatrical conditions." Surely The Mirror meant—and reiterates its belief therein—that any investigation by Congress or by the authority of Congress into present theatrical conditions must result in benefit to the stage, because it would invoke drastic reforms in theatrical administration, which has drifted into unfortunate and unpromising channels. But aside from this, Mr. Berry's bill deserves support on sentimental grounds.

Is there on the American stage an actor or an actress who would not feel a new pride in that stage, and show it by more earnest and ambitious work, if the governing power of this great country should in some encouraging manner mark its interest in the native theatre? We have been in the habit of looking askance upon all propositions for governmental recognition of the theatre as an institution deserving of fostering care. But the conditions that now confront the lovers of the theatre bid for a demonstration of paternalism that shall newly dignify its art in this country, and discourage the elements that would debase it to the level of a mercantile establishment. Those elements have been forcibly rebuked already, and their tenure is hazardous, as they well know; but a recognition of the theatre as an educational and an artistic force by this Government, which might assist it to artistic form and dignity in line with the different spirit that is here represented as compared with the directing force of European administrations that care for the stage paternally and practically, would set up a standard that would refine speculative experiment and rebuke the greed that now sees nothing in the institution that it would not boldly submit to the cold-blooded analysis of commercialism.

At this juncture, in short, every friend of the American stage should encourage, directly and indirectly, the bill in Congress, which may be the entering wedge that shall split dramatic art from theatrical gambling. And every actor who personally knows a member of Congress, or who can bring to bear influence upon a member of Congress, should put in a word for the Berry bill.

THE BONNET IN BOSTON.

A variation of the question of high hats in theatres comes from Boston, where women of social note petitioned the aldermen to rescind the ordinance prohibiting the wearing of such hats. And not relying upon their petition alone, these Boston women attended a meeting of the local legislature and there, by force of argument and by the wearing of bonnets that were in no way obstructive of view—it would, of course, be ungallant to say they were worn for the occasion—they hoped to procure an annulment of the prohibitive law.

As it is reported in the Boston newspapers, this particular meeting of the aldermen of the Hub was not wholly without diversion. One woman present proposed to speak upon a question not before the aldermen. That was as to the going out of men between the acts at the theatre. This was naturally decided to be foreign to the subject of women's hats. One alderman, who acted on behalf of the petitioners, suggested as an amendment to the ordinance which prohibits the wearing of hats the following:

> No person shall be ordered to remove the covering for the head unless complaint is made by a person or persons sitting within three rows in the rear of the person complained of. The person or persons making complaint shall give his or their name and address. Then if it appears to the owner, lessee or manager of the place of amusement that the covering for the head so complained of does obstruct the view of the person or persons making the complaint, he shall order the covering for the head removed.

This did not suit the fair protestants against the law, and after discussion, in which the women took part—a discussion that proposed various alleged remedies, though at no time did it involve the merit of the law in force, that hats must be removed—one of the aldermen was requested to "draw a regulation which would cover the points suggested by the women." If that "regulation" should finally be passed, there is sure to be amusement in Boston theatres not furnished on the stage.

PERSONAL.

Ibsen.—Henrik Ibsen's seventieth birthday was celebrated recently at his home in Christiania. King Oscar and his Queen sent congratulations, and the dramatist's fellow-townsmen held festivities in his honor.

Jefferson.—Joseph Jefferson was the guest of honor of the Uptown Association and the Aldine Club last Tuesday.

Millward.—Jessie Millward has been engaged for next season to succeed Viola Allen as leading woman with the Empire Theatre Stock company in this city. Miss Allen will star, after returning from Europe in December.

Barnard.—Charles Barnard's educational lectures will be delivered in New England in October and November, and afterwad in New York and its neighborhood.

D'Arville.—Camille D'Arville was indisposed last Tuesday, and Hilda Clark reappeard in her original role in The Highwayman at the Broadway.

Frohman.—Daniel Frohman will sail for Europe on June 1, accompanied by Mr. and Mrs. James K. Hackett (Mary Mannering), Julie Opp and her mother, and Alison Skipworth.

Crosman.—Henrietta Crosman's starring tour will open with a new comedy by Mrs. Romauldo Pacheco, author of Incog.

Eytinge.—Rose Eytinge made a pronounced success as Madame Vinard in the recent revival of Trilby by the Rankin-O'Neil-Lackaye company at Chicago.

Conway.—Hart Conway's Chicago School of Acting, which has been most successful, will be identified next season with the Chicago Musical College, arrangements to this end having been perfected by Mr. Conway and Doctor F. Ziegfeld.

Wilson.—Francis Wilson published last week an open letter to the people of New Rochelle, N. Y., for whom he built a miniature "fort" around their soldiers' monument, and they did not like his gift. Mr. Wilson believes that had time been given to allow ivy to grow over the "fort," its walls would not have been unsightly in the eyes of his fellow-townsmen.

Villa.—Agnes Wallace Villa is seriously ill at the Hotel Kennard, Cleveland, Ohio.

Hanley.—W. J. Hanley, son of Mart Hanley, was married in Denver, Col., on March 26, to Genevieve Germain, a member of the Edward Harrigan company, of which Mr. Hanley is manager.

Morris.—Felix Morris and Mrs. Harriet Otis Dellenbaugh gave their second reading last Friday at Berkeley Lyceum before a large and delighted audience.

Gilbert.—W. S. Gilbert's libel suit against the London *Era* was before an English court last week. The jury, disagreeing, was discharged, and the case will have another trial.

West.—Mrs. Percy West and Percita West enjoyed a successful benefit at Carnegie Lyceum last Saturday evening.

George.—Marie George, of The Belle of New York company, who has been ill at Chicago for eight weeks, has undergone an operation, and is rapidly recovering her health.

Davenport.—Fanny Davenport's condition has so improved that her removal from Chicago to Philadelphia has been deemed advisable.

Miller.—Henry Miller stopped long enough in his performance in The Master at the Garden Theatre on Saturday night to rebuke a party of persons in one of the boxes that had disturbed both actors and audience by their noisy talking. The audience applauded the actor's rebuke, and the box party subsided.

Willard.—E. S. Willard is still very ill at the Auditorium Hotel, Chicago, but is gaining strength, and his early recovery of health is believed now to be assured.

Boucicault.—Mr. and Mrs. Aubrey Boucicault arrived on Saturday from London.

Kennedy.—M. A. Kennedy will originate the principal comedy role in Little Miss Nobody, which will open the Garrick next season on Sept. 1.

Ferguson.—The marriage of Mattie Ferguson, of What Happened to Jones company, to a well-known broker of this city will be celebrated on April 14.

Brady.—W. A. Brady, who is at present in Philadelphia consummating an important deal, expects to return by the end of the week.

Robins.—Elizabeth Robins, who came to America for the primal purpose of attending to business matters in Kentucky, will spend a month in that State. She may appear here next season in a varied repertoire to show that her talent is not confined solely to Ibsen interpretation.

Wilstach.—Frank Wilstach, press representative of the Broadway Theatre, makes as strong a hobby for scrap books as did Charles Reade. His collection includes authentic records of the French Revolution, the American Revolution, and the War of 1812. Mr. Wilstach is now at work compiling a record of the immediate trouble with Spain.

Belasco.—David Belasco has established a fund for presenting annually two prizes—a gold medal to the member of the senior class of the American Academy of the Dramatic Arts showing greatest dramatic ability; a silver medal to the student of the junior class exhibiting the most technical skill. The senior medal was awarded this year to Francis Sedgwick, of San Francisco; the junior medal to Mabel Howard, of Cincinnati.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession in care of The Mirror will be forwarded.]

E. S. Everson, Dayton, Ohio: Write to Charles E. Evans, Herald Square Theatre, New York city.

C Adams, Summit, N. J.: Write to Brentano, Union Square, New York city, who will secure the plays for you if they have been published.

C. G., New York city.: Albert Niemann made his American debut at the Metropolitan Opera House, New York city, in Die Walkure, on Nov. 10, 1886.

Martin V. Merle, San Francisco, Cal.: Yes; he is a member of the company you refer to. Address a letter to him as per route in the "Dates Ahead."

Subscriber, Milwaukee, Wis.: 1. Yes; E. H. Sothern originated the leading parts in The Prisoner of Zenda and An Enemy to the King respectively. 2. See Jefferson's Autobiography. 3. Richard Mansfield was born on the island of Heligoland.

Alcantara, New Britain, Conn.: 1. Henry Pettit is the author of The Black Flag. 2. If local amateurs should present the play without authority they would certainly make themselves liable to a suit for damages.

Manager, Philadelphia, Pa.: The play of Monte Cristo was originally produced in France in 1848. You can present the English version published by Samuel French, but James O'Neill owns the rights to the version included in his starring repertoire.

Theatregoer, Providence, R. I.: Yes; Henry Irving is a stage-manager as well as an actor. Edwin Booth, in referring to his ability as a stage-manager, said: "Mr. Irving possesses more patience than I do, as I frequently noticed during the two weeks we were rehearsing Othello at the Lyceum before we played it together. He is despotic on the stage, commanding all points with an understanding that his will is absolute law that is not to be disputed, whether it concerns the entrance of a mere messenger, who bears a letter, or whether it is the reading of an important line by Miss Terry. From first to last he rules his stage with an iron will; but as an offset to this he displays a patience that is marvelous. At rehearsal he will sit upon the stage among his players, watching every movement and listening to every word, and constantly stopping anyone—Miss Terry as readily as the messenger—who does not do exactly right. Mr. Irving rises, explains the fault, and gives the proper form, and that part of the scene is immediately repeated. As he is very exact as to every detail, and requires its elaboration to a nicety, you can readily imagine that the scene does not quickly reach perfection. But his patience holds out against every test it receives. Over and over again the line is recited, or the bit of action done, until all is perfect. At the Lyceum one sees the perfection of stage discipline, and in Mr. Irving the perfection of stage patience."

Pantomime, Memphis, Tenn.: Charles Dickens wrote a very entertaining book on the "Life of Grimaldi." According to Dickens' statement the paternal grandfather of Joseph Grimaldi was well known both to the French and Italian public as an admirable dancer, who obtained the nickname of "Iron Legs" on account of his untiring energy and singular agility. It is generally believed that Dickens was in error, and that "Iron Legs" was the father and not the grandfather of the famous English clown. Giuseppe Grimaldi, otherwise "Iron Legs," was a dancer and pantomimist, appearing at the fairs of France and Italy. His first employment in England was as a ballet dancer at the King's Theatre, the Italian Opera House in the Haymarket. In 1758 he appeared at Drury Lane in a new pantomime dance entitled "The Millers." From that time until his death, thirty years later, Signor Grimaldi continued to be a member of the Drury Lane corps de ballet, appearing as harlequin, pantaloon, "Cherokee," or in any character he might be required to assume. The famous Joseph—Joe, or Joey, as the English public endearingly called him—was born in Clare Market in 1778. Before he was three years old he was introduced to the audiences of Sadler's Wells by his father, Giuseppe, who played there till 1787 during the Summer season. As a boy Joseph Grimaldi distinguished himself as a dancer and as a representative of cats and monkeys and the imps and gnomes of pantomime. In 1799 he had been promoted to sustain the arduous character of Punch and Clown in the Drury Lane pantomime of Harlequin Amulet or the Magic of Mona. You will find a full account of his stage career in Dickens' biography of him. His son, who also bore the name of Joseph, first appeared at Sadler's Wells in 1814, when he was twelve years old. During some years the father and son played together in various pantomimes. But it soon became apparent that young Joe was given to drunkenness and general dissipation. In 1828 he had a decided attack of insanity, and for some time was confined in his father's house. As a pantomimist he was most ingenious and accomplished, but his dissolute habits caused him to lose engagement after engagement, and he died in the lowest state of poverty in 1832 at a public house in Pitt Street, Tottenham Court Road. His father, Joseph Grimaldi, the last of his race, died in 1837.

PLAYS COPYRIGHTED.

Entered at the Office of the Librarian of Congress from Dec. 27, 1897, to Jan. 29, 1898.

Apollo's Oracle. By Esther B. Tiffany.
Cyclone. By G. Harris Eldon.
Esther, the Persian Queen. By Rev. John P. Brennan.
A Fair Fraud. By A. Glanville.
The Fatal Letter. By G. Harris Eldon.
Freda. By Charles Stokes Wayne.
Lanty's Luck; or Falsely Accused. By F. N. Lawrence.
Le Camelot (How London Lives). By Andry Maurey, Jubin and Arthur Shirley.
Old Love Letters. By Bronson Howard.
One of Our Girls. By Bronson Howard.
She Stoops to Conquer. By Oliver Goldsmith (prompt-copy of the late William Warren).
Bachelor Hall. By Rachel E. and Robert M. Baker.
Mozart. By Ivy Ashton Root.
The Two Rubies. By Dean Edsall.
A Wild Rose. By Dean Edsall.
The White Czar. By Count Alphonse Chrostowski.
Frou-Frou. By Augustin Daly.
The Fortunate Man; or A Nervous Wife. By H. L. Fininger.
On Both Sides. By Forbes Heermans.
Mouse-Trap Tobe. By Ernest Clyde Lamson.
A Royal Dilemma. By Alexander H. Laidlaw, Jr., and Richard Henry Warren.
Dawn of Peace. By Oliver C. Ziegfeld.
A Modern Woodsman. By G. E. Breckenridge.
Scenes from Cranford. By Charlotte Crowninshield Browne.
Only a Fireman. By Allen Barnum Clark.
The Beauty Doctor. By John Jerome Costello.
Andrew Jackson. By Edward Fitzmaurice.
Das Krokodil. By Oscar Walther.
Tempests in Teacups. By C. L. Pirkis and A. Ross.
An Original Widow's Pension; or The Fugitive Fortune. By Katherine Van Harlingen.
What Next. By Rose Melville.
The First Violin. By Elizabeth C. Winter.
Gilbooley's Dream. By William Thomas Wynn.
The House that Jack Built. By Clayton Potterall McMichael.
A Match Safe. By Fin Reynolds.

THE USHER.

As I was leaving the Metropolitan Opera House on Thursday afternoon after the Anton Seidl memorial services, I heard a man say: "I shall never be able to visit this place again without depressing recollections of this funeral."

It would be possible to understand a sentiment like that had the obsequies been those of any other human being than Seidl. Ordinarily, the idea of a burial service in an opera house would be shocking. But in this case nothing could have been more impressive, more solemn, or more appropriate.

The parting tribute of dirge, requiem, and funeral march, superbly paid by men who had been led to music triumphs by the dead conductor, in the spot where the greatest of those triumphs had been achieved, was superb and matchless. The solemn grandeur of Wagner's great funeral march, preluded by Ingersoll's poetic ménage, thrilled the hearts and the imaginations of mourners and listeners, and this supreme farewell to the clay of Seidl was adequate.

The Paris correspondent of a leading London newspaper writes me as follows, under date of March 18:

"What does all the talk mean in New York about constructing a theatre here on American lines for the purpose of bringing American artists to Paris?

"Friends of mine, prominently identified with the administration of the 1900 exhibition, assure me to-day that there is no truth whatever in the announcement that the manager of this strange undertaking has obtained a concession of a plot of ground from the exhibition authorities for the purpose in question."

A few weeks ago, when a New York daily paper was exploiting this Paris yarn as an "exclusive" story, I suggested that it might have been wafted from the realm of journalistic pipe dreams. My correspondent's statement verifies that supposition.

Madame Modjeska's experiment of playing an engagement at Gilmore's Auditorium in Philadelphia last week achieved eminently satisfactory results.

"It was distinctly successful," said the Philadelphia *Press* on Sunday. "In a pecuniary sense it was satisfactory and profitable to all concerned; artistically, the great Polish actress was never in better form. Acting such as Modjeska's is at all times a rarity; this season it is in sharp contrast to the bulk of theatrical entertainment provided in Philadelphia."

To Madame Modjeska belongs the distinction of being the first celebrated star to play at advanced prices in the Auditorium, which is devoted to popular attractions at popular prices. Mr. Gilmore's theatre is conveniently situated, and in points of safety, modernity and complete equipment it is probably ahead of any of the Philadelphia playhouses, several of which were built a good many years ago, before theatre construction had progressed to the perfection reached during the past decade.

The fact that Madame Modjeska drew to Gilmore's Auditorium large and fashionable audiences proves again that the artist is the magnet—not the theatre—and the result of this departure should be noted with pleasure by first-class stars and companies whose inclinations are for playing in Mr. Gilmore's house, but whose doubts were stronger hitherto than their inclinations.

There were various opinions as to the meaning of the bill forbidding the sale of theatre tickets except by persons holding written authority from managers, which passed the Assembly, but was defeated in the Senate last week.

Ostensibly the bill was intended to suppress speculating in tickets, but its opponents claimed that its real purpose was to prevent competition and put certain managers in a position where they could reap a profit from the traffic through the power of controlling it. This view was accepted by a majority of the Senate.

It must appear to any disinterested observer that the speculating nuisance is not to be abated by giving anybody the opportunity to monopolize it. It is not modification that is needed—it is extirpation.

A dinner is to be given at the Lotus Club soon in honor of Frederick Murray, one of its most popular members. The compliment is a spontaneous one, springing from the regard and affection in which he is held by all good Lotos men.

Mr. Murray has just finished his term of office as a director and house committee man. During his directorship he was noted especially for his courtesies to visiting actors. It is due largely to Mr. Murray's hospitality that numbers of well-known players from abroad have come to look upon the Lotos Club as the most delightful spot in America.

The forthcoming dinner will be the occasion of a rare exhibition of good fellowship.

The president of the Colonial Club, at the dinner to Joseph Jefferson last week, spoke of "these days, when vicious journalism is rampant, and when so frequently the desire is manifested and displayed to cater to the low and vulgar tastes upon the stage."

The man who uttered these words is the representative of one of our largest social organizations. Do the few managers who exploit the indecent drama in this community suppose that there are not thousands upon thousands of right-minded citizens who view their deliberate pandering to depraved minds with similar disapproval?

There will be a day of reckoning for these managers, when they will have to answer for debauching the stage. The excuse that "it pays" will not avail them then.

Congressman A. S. Berry writes: "I have read THE MIRROR'S words commending the bill introduced at this session of Congress to promote the cause of better theatricals in our country. At no distant day I shall make a short presentation of the subject to the House of Representatives and incorporate therein the views I may receive from leading members of the dramatic profession. While we are all much engrossed with the war matters now before us, we trust that will soon be over, when we shall have time for other questions, and if not at this session we may at the next do something in the direction indicated."

Mr. Vorhees, who is advocating Mr. Berry's measure, telegraphed me yesterday as follows:

WASHINGTON, D. C., April 4, 1898.

The bill recognizing a national theatre comes up soon. A combined movement among managers is expected. Private auspices will be considered, Government help recommended. The position of THE DRAMATIC MIRROR is greatly appreciated here.

JAMES PAXTON VOORHEES.

Leading members of the profession who would like to see a formal recognition of the stage by our Government can help materially the effort Mr. Berry is making by sending him their views on the objects of his bill, the text of which was published in last week's MIRROR.

The invalid stars are all doing well. Miss Arthur is better; Miss Davenport is convalescent, and Mr. Willard has passed the crisis of his disease, and is happily beyond danger, unless complications should set in.

MRS. JOHN WOOD COMING OVER.

Mrs. John Wood, who is announced to return to this country next season, to appear with Joseph Jefferson in The Rivals, has not been seen here for sixteen years, and her American career is almost forgotten by the present generation of theatregoers. Mrs. Wood was associated with Mr. Jefferson at Winter Garden, season 1859-60, when that house was under the management of Dion Boucicault and William Stuart. Here it was that Jefferson first played Caleb Plummer to the Tilly Slowboy of Mrs. Wood in Boucicault's version of The Cricket on the Hearth.

Six years later, when she returned to London, it was believed that she was a Yankee and she was not well received. Her debut was made as Miss Miggs in Watts Phillips' adaptation of Barnaby Rudge. Notwithstanding her first failure to impress Londoners, Mrs. Wood persevered, and by the time she had assumed the management of the St. James' Theatre her unique talent for comedy was known and appreciated. Her London career has been uninterrupted, save by a visit to this country in 1871-2, when she acted in burlesque at Niblo's and in Augustin Daly's production of Le Roi Carotte, at the Grand Opera House. For a long term of years Mrs. Wood was manager of the Court Theatre in London and produced many of Pinero's farces, The Magistrate, The Schoolmistress, Dandy Dick, and The Cabinet Minister. To Mrs. John Wood, perhaps, more than to any other living actress, Mr. Pinero is deeply indebted. Her company, which was one of the finest ever organized for the production of modern comedy, included artists like John Hare and Mrs. Wood herself, whose performance of Georgiana Tidman in Dandy Dick was perhaps the chief reason for the play's vogue. Lately Mrs. Wood has been acting in The White Heather, at Drury Lane.

It is furthermore announced that Mr. Jefferson expects to have Wilton Lackaye for Sir Lucius and Elsie Leslie for Lydia Languish. Miss Leslie formerly appeared with Jefferson as one of the children in Rip Van Winkle.

THE MAN-O'-WARS MAN TITLE.

Speaking of the controversy that has arisen regarding the title of Thomas E. Shea's play, The Man-o'-Wars Man, George H. Brennan, Mr. Shea's manager, has made the following statement:

"I have read the announcement of L. P. Hammond, who says he is 'the owner of nautical drama, Man-o'-Wars Man, duly copyrighted at Washington, D. C., in 1892.' A comedy-drama called The Man-of-Wars Man was copyrighted in 1892. It was not a nautical drama. According to the very language of the copyright, it was styled 'an idyllic comedy-drama.' It was not successful, and the title was afterward changed to The Ship of State.

"I desire to warn managers that if persons persist in slandering the title of The Man-o'-Wars Man they will have to answer in the courts."

EDNA WALLACE HOPPER'S PLANS.

Edna Wallace Hopper left the El Capitan company after the Saturday night performance in Wilmington, Del. She arrived in this city Sunday, and when seen by a MIRROR reporter at her apartments at the Imperial she had the following to say regarding her closing with El Capitan and her plans for the future.

"I had no quarrel in Wilmington," said Mrs Hopper, "and I simply retired from the cast because I felt that I needed a few weeks' rest before beginning rehearsals for the new Casino review. I am under contract to Mr. Lederer for two seasons, and according to the terms of our agreement I am to be featured the first season and starred the next. My part in the new review is now being written for me, and as I haven't the faintest idea what it is like I can't pretend to tell you anything about it. I don't mind saying that I am very nervous about it. I have had a long season with El Capitan—lots of one-night stands—and although my understudy was always on hand to relieve me I never missed a performance.

"As to the printed report that Mr. Lederer is to star me with Miss Russell and Mr. Seabrooke, I can't really say anything. Mr. Lederer hasn't consulted me about any such arrangement, and I'm sure he would if he had the scheme in mind. Of course if he sees fit to put me with Miss Russell I shall rely upon his judgment that he is acting for the best. Whatever plans he has for my future will, I am sure, be in my interest."

NOTES OF THE ACTORS' FUND.

It frequently happens that indigent professionals, whom it is necessary for the Actors' Fund to bury, die some distance from the city of New York, when thoughtless friends or relatives arrange with local undertakers to take the remains, and then look to the Fund to pay the excessive charges invariably made under such circumstances.

This should not occur, and may be obviated by first communicating with the Assistant Secretary at the office, 12 West Twenty-eighth Street, who will issue necessary instructions. These matters, from years of experience, are so systematized that family or friends are relieved of the necessity of attending to details, while everything is looked after promptly, in good order, and at minimum cost, by reason of favorable contracts of long standing.

The list of life members of the Fund continues to show a gratifying increase. This is as it should be, though it is a matter of wonder that many well known and prosperous members of the profession, who would naturally be expected to be among the first enrolled, still hold aloof. The following are recent accessions to what may be justly termed the Roll of Honor: James J. Butler, manager of the Standard Theatre, St. Louis; Joseph R. Grismer, Phœbe Davies, Gus Hill, and Edwin F. Mayo.

ACTOR KILLS MANAGER.

James Tuttle, manager of the Wesley Stock company, was shot and instantly killed by W. D. Emerson, leading man of the company, on the stage of the Music Hall, London, Ontario, April 1.

The company had been formed recently at Brantford, Ontario, for a short Canadian tour. Business had not been good, however, and Emerson, fearing that salaries would not be paid, asked Manager Tuttle for his money before he would go on with the performance. After some words Tuttle struck Emerson on the mouth, drawing blood, whereupon Emerson drew a revolver and shot the manager, killing him instantly. Emerson claimed he shot in self-defense, and gave himself up to the police voluntarily. He was brought up for examination at the Police Court the following morning and remanded until April 7. Manager Roote, of the Grand Opera House, London, has interested himself in Emerson's behalf. The United States Consul here has also been appealed to.

James Tuttle was about twenty-seven years old, and was the son of R. Tuttle, lessee of the Brantford Opera House.

AUGUSTIN DALY'S PURCHASES.

Augustin Daly effected two important purchases last week. From T. Henry French he secured the American rights to Les P'tites Mouches, which is now in its fifth month in Paris, and, according to authentic report, is the operatic hit of the Paris season.

Mr. Daly has also acquired, through Mr. French, the exclusive rights to produce Victorien Sardou's play, Madame Sans Gene, for three years. An elaborate production of the play will be made in the autumn, with Ada Rehan in the title-role.

"For some reason or other," said Mr. French yesterday, "Les P'tites Mouches has not received the notoriety on this side of the water which its success in Paris has warranted. It was produced on Nov. 16 at the Bouffes-Parisiennes, where it is still running to enormous business. The opera is that rarest of rare good things—a French piece that is cleanly as well as comic. Mr. Daly will produce it here in the Fall and it is certain to duplicate its Paris hit."

A COLORED OPERA.

Paul Dunbar, the negro poet, who is now filling a Government position as a clerk in the Congressional Library, in Washington, and William Cook, of that city, are writing a negro comic opera. Mr. Dunbar in a recent interview said: "I want to have the opera played entirely by colored singers. The heroine is the daughter of a waiter who has become rich from the tips received at a Winter hotel in St. Augustine. The first act takes place in the courtyard of the hotel, and the other is laid in Thompson Street, where the heroine meets an African King, who is traveling incognito."

GOSSIP OF THE TOWN.

Ella Cameron, an excellent likeness of whom appears above, is the popular leading lady of the Bennett-Moulton company—a refined and accomplished woman, whose natural and artistic work has been highly praised by all who know her. She has had several years' experience in first class companies, in stock, and in repertoire, and has played a wide range of parts. While her time has been given generally to "society" plays, in emotional and heavy roles, she believes herself to be especially fitted for the legitimate, and hopes, some day, to test her ability in that line of work.

Eleanor Elton is ill at her residence in this city.

Ellie Wilton has closed with the Kelcey-Shannon company.

Jo E. Rickards, late business-manager for Edwin Rostell, has accepted the business management of the Marie Bell Opera company for Summer engagements. The company will tour the West. They report excellent business through Kansas.

Margaret Fuller, who recently made her metropolitan debut as Camille, has had an offer from Daniel Frohman to join his forces. She will probably accept.

Minnie Dupree's monologue, Cinderella at Home, will be valuable to her for receptions and benefits in London.

Major T. C. Howard, manager of the June Agnott company, has given his people notice that the season will close in four weeks. They will then have completed their contract time of thirty-two consecutive weeks. They suffered greatly from storms and floods in the Ohio Valley, but business was excellent since returning to Pennsylvania, opening and closing to full houses even through Lent. They had big receipts at Sharon, Pa., last week, although it was their third visit with the same plays.

The regular season of thirty weeks of the Lillian Lewis company closed at Fort Scott, Kan., on March 30. A long supplementary season will be played, beginning April 10.

Robert T. Molyneaux, who made a hit last season with The Two Jacks, will be with the M. R. Williams Players next season.

Mervyn Dallas, playing the libertine, Lord Bassett, with Charles Coghlan, in The Royal Box, has made a hit in the part. The Brooklyn *Eagle* speaks of his performance as "admirable without overstepping the line of propriety," and as for his appearance, "he looked like an old English picture just escaped from the frame."

George C. Robinson has denied the report that he would appear with Katherine Rober's company.

Phœbe Coyne replaced Jennie Winston in Monte Carlo at the Herald Square last evening.

The Nichols Sisters, Mattie and Alice, acrobatic dancers, are with Blaney's A Hired Girl, Mattie Nichols playing the French character role. They are signed with the Russell Brothers' company for next season, opening in September.

A bale of hay in the Wild West stables, at Madison Square Garden, caught fire last Friday, and drew a big crowd without doing much damage.

During the recent engagement of the Josey Marvin company in Cheyenne, Wyo., the Knickerbocker Wheel Club, of that place, attended one of the performances in a body and presented the women of the company with handsome bouquets. The next evening the C. B. C., a rival organization, visited the theatre, and again the fair members of the company were the recipients of floral offerings. The company has had thirty-seven weeks of good business.

Manager Merle Norton, of J. C. Lewis' Si Plunkard company, writes to THE MIRROR to say that his company is in its eighty-fourth week.

While arranging for the appearance of Nat C. Goodwin a week ago in Waco, Texas, Jack Hirsh met for the first time the late W. C. Braun who was killed on Friday afternoon in a duel. At that time Mr. Braun told Mr. Hirsh that he had heard so much regarding Mr. Goodwin that it was a pleasure to accept the courtesy of a box tendered by Mr. Hirsh to Braun and his family. Mr. Goodwin made his first appearance last Friday evening in Waco, the same day that Braun met his death.

AT THE THEATRES.

Fifth Avenue—Hedda Gabler.

Domestic drama in four acts by Hendryk Ibsen, translated by Edmund Gosse. Produced March 30.

George Tesman	Leo Ditrichstein
Mrs Hedda Tesman	Elizabeth Robins
Miss Juliana Tesman	Mrs Griffith
Mrs Elvsted	Maida Craigen
Judge Brack	William Courtleigh
Ejlert Lövborg	Ernest Hastings
Bertha	Ellen Cummens

The production of Hedda Gabler at the Fifth Avenue Theatre last Wednesday evening was an interesting event, whatever may be the artistic, literary and dramatic value of the play in the estimation of dramatic critics.

It is said that on one occasion when an inquisitive woman asked Ibsen to tell her what he meant by one of his plays, he answered: "My dear Madame, when I wrote that play, our Lord and I knew what it meant, and as for me, I have entirely forgotten." The play in question was not Hedda Gabler, but Ibsen's answer might just as well have applied to that play. According to a writer in a recent number of the *Atlantic Monthly*, Ibsen's unwillingness to speak of his own works is proverbial in Norway. He has said this much, however, in regard to his point of view as a dramatist—that he sees characters and actions, not doctrines. But more light is soon to be thrown on this perplexing subject, as the announcement has been made that Ibsen's next book will be a philosophical dealing with the meaning of his plays.

Possibly that book will enable us to comprehend why such a morbid play should ever have been written. The character of Hedda Gabler may represent a decadent type of abnormal femininity in the modern social circles of civilized countries, but why should a dramatist drag such a feminine monstrosity into the public view.

There can be no question as to the technical skill displayed in the construction of the play. It is also a fact that the dramatic interest is sustained to the final curtain, but it is the same sort of interest that controls the spectators in the "Chamber of Horrors," and that's where Hedda Gabler really belongs. The plot is nothing more nor less than adroitly disguised melodrama, the "thrilling" climax of the last act, in which Hedda shoots herself, being carefully worked up by intense emotional dialogue. It is not so much what the characters actually do that stirs the auditors as the things they are in danger of doing. Ibsen has mastered the trick of writing "intense" dialogue in which the characters of his plays set forth the thoughts and motives that sway them with alternating courage and cowardice, love, and hatred, enthusiasm and despair. He plays upon the whole gamut of human passions with singular dexterity, and the sword of Damocles that the auditor expects to see fall at any moment, never falls till the concluding situation of the last act. The dialogue is built on the plan of a serial story. The suspense is of the mental and emotional order, and the auditor at the end of each thrilling installment is led to believe that what is "to be continued in our next" will bring matters to a telling climax. And that is what enthusiastic Ibsenites are pleased to call "depicting truth."

Hedda Gabler is simply a victim of petty jealousy. In the course of four acts this petty jealousy makes her drive a man back into his former fallen state. Then she induces him to commit suicide to keep him from another woman, and ultimately commits suicide herself. At the opening of the play, Hedda has married George Tesman, a plodding savant, simply because he is in a position to provide her with a better home than her other admirers. The couple come home from their honeymoon. Shortly afterward Mrs. Elvsted (Thea), a schoolmate of Hedda's, calls and confides to Hedda that she is madly in love with Ejlert Lövborg, who has been acting as secretary to her husband. Lövborg has left the house, and she has followed him. In the past he had been a drunkard, and had led a disreputable life. During his stay with the Elvsteds he has recovered his mental balance. He looks upon Thea as his guardian angel, and is inspired through her to write a work which everyone seems to believe will bring him fame and fortune.

Hedda no sooner becomes cognizant of Thea's influence over Lövborg than she plots his ruin on the ground that he is the only man for whom she had ever entertained an amatory passion. To make her revenge complete, she persuades Thea to remain and meet him, as he is expected to call at her home. When Lövborg calls, she sneers at his reform in the line of temperance, and induces him to drink several glasses of punch. In the same manner she prevails on him to accept an invitation to a Bacchanalian gathering at Judge Brack's, where he becomes wildly intoxicated, and on his way to a disreputable house loses the manuscript of the work that was to make him famous. George Tesman picks up the manuscript, brings it home to his wife, who, as soon as he is out of the room, deliberately burns the manuscript leaf by leaf, exclaiming "Now I am burning your child"—meaning Thea's and Lövborg's child.

Lövborg calls on Hedda the morning after his night's carousal, and bewails his backslidings, and the loss of his book, which he pretends he has torn up in a frenzy of despair at having again become a social outcast. It is then that Hedda hands him one of a pair of revolvers, and coolly advises him to take his life, with the parting injunction: "And make a fine ending. Ejlert Lövborg, promise me that." She incidentally explains that for once she wished to have power over the fate of a human being. Presently Judge Brack comes to Hedda, and tells her that Lövborg has committed suicide, but he has not done it "beautifully," he has not shot himself through the heart as she had supposed, but in some more prosaic portion of his anatomy, and he has chosen the disreputable house where he had been the night before as a romantic place to "make a fine ending" of himself.

This news is very disappointing to Hedda, and when the Judge, who had previously intimated that he would like to make love to her, tells her that she is now in his power because he knows with whose pistol Lövborg had shot himself, Hedda retires behind the curtain and uses a pistol upon herself. Her desire to kill herself is intensified from the fact that Thea and her husband are engaged in rewriting Lövborg's book from a rough draft that happens to be in Thea's possession.

Elizabeth Robins first appeared in the title-role of Hedda Gabler in London about seven years ago. Since then she has been acting in other Ibsen plays abroad. On her return to this country a few weeks ago, she made arrangements to appear at the Fifth Avenue Theatre in this special production of Hedda Gabler. In the main her portrayal of Hedda was excellent, and she proved herself an actress of unusual ability. Leo Ditrichstein gave a capital character sketch of George Tesman. William Courtleigh was successful in reproducing the judicial bearing of Judge Brack, but he failed to emphasize the scheming, voluptuous characteristics of this polished roué. Maida Craigen proved a charming Thea. Mrs. Griffith and Ellen Cummens did well in minor roles. Ernest Hastings was very fine as Lövborg. Clifford Leigh officiated as stage-manager of the production.

Bijou—The Old Coat.

Comedy in three acts by W. H. Allderdice. Produced April 4.

Lieutenant Reginald Hartwell, U. S. N.	Frederic Bond
Mr. Montgomery Wood	John F. Ward
Mr. Thaddeus Brown	Clayton White
Mr. George Merideth	John B. Maher
Kempston	Joseph Adelman
Mr. Michael Hoolihan	John Finn
William	Frank G. Parry
Mrs. Montgomery Wood	Helen Reimer
Ethel Wood	Nita Allen
Gwendolen Wood	Clara Hathaway
Mrs. Fitzhugh	Meta Maynard
Beatrice O'Rafferty	May Vokes

The Smyth and Rice Comedy company presented for the first time in New York a new comedy called The Old Coat at the Bijou Theatre last evening. The play owes its authorship to Lieutenant W. H. Allderdice, of the United States Navy

The scenes of The Old Coat take place in the office of Brown and Merideth, a New York law firm. These lawyers are conducting an important law suit for Lieutenant Reginald Hartwell. The junior partner, George Merideth, is engaged to marry Ethel Wood, from whose father he has borrowed a thousand dollars to defray his wedding expenses. With the absent mindedness of a prospective Benedict, he leaves the money in his old coat at the office. His partner, Brown, puts on the coat on his return to the office, and places in one of its pockets a document (on which depends the success of the aforesaid law suit) in addition to a letter he has received from his friend, Wood, inviting him to a supper at which some jolly girls are to be present.

An inquisitive female, who presides over brooms and dustpans, discovers the money while examining the pockets of the old coat. Before she has time to replace the money, Ethel Wood arrives in the office, and carries off the coat to use it as a pattern for a smoking jacket which she wishes to present to her fiancé on his birthday. And then the trouble begins. The money cannot be found and the wedding cannot take place without it. The lawsuit will be lost without the missing document, while the missing letter causes confusion, misunderstanding, and a general shake-up between the lovers.

Complications follow each other with usual comic celerity. Ultimately the mystery is solved. Letter, document, and money are found in the old coat, and the happy couple are on the brink of matrimony at the final curtain.

The audience laughed heartily at Lieutenant Allderdice's comedy last evening. The laughter was due in no small measure to the ability of the interpreting cast to convey the humor of the lines and situations provided by the author. W. H. Post, who undertook the stage direction, is also entitled to a good deal of credit for the general effectiveness of the production.

The My Friend from India company, headed by Frederic Bond, had been freely drawn from in the selection of the cast. In fact, The Old Coat had been tried outside of New York some time ago by the members of that company.

Frederic Bond gave a most amusing character sketch of a foppish navy officer. John F. Ward also afforded much amusement, his role being that of Mr. Montgomery Wood, president of the Cigarmakers' National Bank. Clayton White gave a breezy impersonation of Thaddeus Brown, a somewhat "sporty" lawyer, and John B. Maher acted with telling results as the would-be Benedict. Joseph Adelman offered an artistic character sketch of an old law clerk.

Helen Reimer gave an effective portrayal of the autocrat of the Wood family. Nita Allen and Clara Hathaway acted with charming sprightliness in juvenile roles.

May Vokes was grotesquely comical in the eccentric part of Beatrice O'Rafferty, but her brogue was very far from being to the manner born.

The scenery was painted by Arthur Voegtlin. It included a scene of a typical law office, and a smoking room in the Wood residence.

Irving Place Theatre—Divorcons.

On Monday, March 28, Mr. Conried presented a German version of Sardou's well-known comedy, Divorçons. The German version followed the French text closely until the latter part of the third act, when it ends abruptly with des Prunelles at the feet of Cyprienne, who begs her husband never to leave her. The amusing incidents verging on the farcical, which make up the denouement, are omitted in the German version, whose ending is abrupt and unsatisfactory.

The German players did not show to the best advantage in this comedy. Their touch was heavy, their humor ponderous. The atmosphere, which is so thoroughly French, was made Teutonic. The players were too serious, and too earnest. Sorma alone acted in the spirit of the play. She was delightful. Her conception of the role resembles in many ways Duse's. It was Duse who first among the great actresses played the part of Cyprienne. The many opportunities of the role were first displayed by the famous Italian. Since then nearly all ambitious actresses in America and in Europe have added Cyprienne to their repertoire. All the great qualities which make up Sorma's art were apparent, yet somehow the superb moments with which she illumines her Nora and Rautendelein were absent. The fault may lie with the part, perhaps, which makes no demand on the intellectual side of the German actress' art.

Max Vorwerk as des Prunelles was satisfactory, though distinctly German in appearance, habiliments, and gestures. The rest of the cast acted conscientiously.

People's—The Last of His Race.

Romantic play in four acts by Creston Clarke. Produced April 4.

Prince Okolski	Creston Clarke
Ivan Okolski	
Father Antoine Pascal	John Carter
Nicolai Karacheff	G. D. Parker
Doctor Dimitri	J. J. Sambrook
Vassali Dromiroff	R. Burton
Niclovitch	P. S. Barratt
Petroff	L. D. Wharton
Lucien de Veaujour	W. Percival
Emile de la Fallaise	G. Eversleigh
Baron de Floriac	L. B. Grey
Baptiste	W. Chessman
Pol	C. Yorke
Clovis	Alice Gale
Madelon	Lucy Stone
Melanie de Beauheu	Jessie M. Fisher
Louise de St. Cyr	Besse Gattlin
Comtesse de Champcey	Edith Gale
Marie de Neuville	Adelaide Prince

Creston Clarke and his company presented last evening, for the first time in this city, Mr. Clarke's romantic play, The Last of His Race, which was originally produced more than a year ago, and has been the feature of the company's repertoire ever since. A large audience gave cordial greeting to the star, to Adelaide Prince, so pleasantly remembered for her long engagement with Augustin Daly's company, to their excellent companion players, and to the play.

The scenes are placed in Ravitz, Russia, and St. Jean, Brittany. The plot centres on Ivan Okolski, who was supposed to have been drowned with his mother, the Princess Okolski, but had been rescued by a serf from the house of the Prince, and afterward given to Father Pascal, who sent him to St. Jean, under the impression that he was a son of the Prince by a serf woman. There he was adopted by Mother Cardel and became an artist of fame, known as Loris Cardel. He loved and was beloved by Marie de Neuville, a niece of the Countess of Champcey, whose hand was also sought by Nicolai Karacheff, believed to be the nearest living relative of the old Prince Okolski, "the last of his race."

At a reception give by the Countess Champcey Nicolai receives information of the death of the old Prince, through the Mayor of Ravitz, who bears a letter to Loris Cardel. Loris is exposed by the Mayor to Nicolai as the illegitimate son. Loris pronounces the exposure a slander to injure him in the sight of his betrothed, and in the presence of the guests takes oath to prove it so, and to be avenged upon Nicolai. Loris' journeys in secret to Ravitz, and in the death chamber of the chateau of the old Prince, by assistance of Marie and Father Pascal, forces a confession from Niclovitch, the serf who had rescued him. His triumph over Nicolai is complete, and all ends happily.

Mr. Clarke's play is thoroughly admirable, excellently conceived and executed with commendable skill, discretion and art. Its action is quick and virile, the situations are strong and frequent, and each climax offers a fine picture. The many opportunities for the introduction of purely romantic episodes have been improved with tactful observation, and the picturesque atmosphere of the last century is reproduced with rare facility. The dialogue is sometimes full of the ruder Russian vigor, again redolent of the poetry of the Breton peasantry, or ringing with the simple faith of the gentle priesthood, and occasionally, too, sharp with the epigrams of the French courtiers, or throbbing with the heroics of true romance.

Mr. Clarke gave two splendid characterizations—first as the dying, aged Russian prince, and then as the dashing young heir to the Ravitz estates. These widely differing roles he enacted with singular care for the precise individuality of each, and the contrast that he drew eloquently displayed the versatility of this excellent actor. As the old Prince, tottering and faltering upon the grave's brink, Mr. Clarke proved himself a capital character player, while as the gallant young hero he showed equal merit as a sterling actor of a purely romantic role. Adelaide Prince, as the heroine, fairly shared the honors, and by her delightful impersonation, her enjoyable art and her great beauty won unlimited applause.

Excellent performances were also given by John Carter as the venerable priest; by G. D. Parker as the villainous Karacheff; and by P. S. Barratt, L. D. Wharton, and Alice Gale as serfs. Besse Gattlin made a charming ingenue, and the other roles were all in capable hands.

The costumes and scenery were handsome and appropriate, and the stage was directed admirably.

Third Avenue—A Trip to Coontown.

Musical comedy in two acts. Produced April 4.

Willie Wayside	Bob Cole
Jim Flimflammer	Billy Johnson
Silas Green, Sr.	Robert A. Kelley
Silas Green, Jr.	J. A. Shipp
Billy Binkerton	Tom Brown
Captain Fleetfoot	Walter Dixon
The Black De Reszke	Lloyd G. Gibbs
Sam	George Brown
Bill Pulski	Hen Wise
Mrs. Fannie Brown	Vincent Bradley
Fannie Brown	Camille Casselle
Florinda	Pauline Freeman
Rotinda	Alice Freeman
Lucinda	Marguerite Rhodes
Flotinda	May Wynder
Marminda	Teresa Ver Valin
Aminda	Gladys Hunster
Balinda	Sada Robinson

Bob Cole and Billy Johnson, colored comedians, whose cleverness has brought them to the fore, presented at the Third Avenue Theatre last evening their own musical comedy, A Trip to Coontown, which has been heard in most of the towns in the neighborhood during the season, but never before reached New York.

There was a good audience present last evening, and everyone present appeared to be enjoying the performance. The comedy has a well defined story hinging upon the efforts of Jim Flimflammer, a bunco steerer, to fleece Silas Green, an old negro, out of a $5,000 pension. The greater part of the entertainment is made up of songs and dances. Most of the songs have already become popular and were applauded vigorously. They are all full of melody and linger in the memory.

The company has not one poor performer among its members. The two stars, of course, carried off the honors. Bob Cole as a tramp was fully as good as any white comedian whose specialty is this style of eccentricity. Billy Johnson as the bunco steerer acted with spirit and sang well. Tom Brown did good work as a detective, assuming many disguises. Lloyd G. Gibbs, the "black De Reszke," who has a fine tenor voice, sang several solos admirably. Camille Cassella, a very pretty girl, was heard to advantage in operatic selections. Robert A. Kelley was a capable old man, and J. A. Shipp, Walter Dixon, George Brown, Hen Wise, Vincent Bradley, the Freeman Sisters, and the rest of the company lent efficient aid.

The Electrician will play a return engagement here next week.

Star—The Electrician.

Blaney's American comedy-drama, The Electrician, is the attraction at the Star Theatre this wek. The scenes of this play, which is not new here, are laid in Cripple Creek and Denver. The author deals with electricity, insurance, and mining speculation. The representation of an electric plant, with all its machinery in motion, is one of the most realistic scenes recently seen on the stage. Exciting and thrilling situations hold the interest of the audience. The company includes Frank Karrington, Arthur E. Sprague, James H. Bradbury, Charles E. Phillips, Charles H. Anderson, Florence Stoney, Helena Collier, Emily Stowe, and Ada Boshell.

Grand—Eight Bells.

The Brothers Byrne were greeted by a large audience at the Grand Opera House last evening, when they presented their acrobatic comedy, Eight Bells, with great success. The piece is a collection of funny incidents and the laughter it evokes is continuous throughout the evening. All sorts of ridiculous complications are introduced, and acrobatic work of a wonderfully comical kind keeps the audience constantly amused and interested. The Brothers Byrne led the fun making, and were assisted by a capable company.

Metropolis—A Cavalier of France.

Louis James' engagement at the Metropolis Theatre has been so successful that Manager La Motte has arranged to extend it another week. Mr. James' new play, A Cavalier of France, was presented last night for the first time in New York, before a large audience. The play will be Mr. James' bill for the entire week, and will be reviewed in the next issue of THE MIRROR.

At Other Houses.

AMERICAN.—The success of The Mikado has warranted a continuance of this opera for another week.

BROADWAY.—The Highwayman is nearing the close of its successful run.

DALY'S.—This is the last week of the revival of The Geisha.

HERALD SQUARE.—Monte Carlo is improving every night, and drawing large houses.

MANHATTAN.—Success seems permanently located at this house, where 'Way Down East is pleasing crowded houses.

FIFTH AVENUE.—This is the last week of Tess of the D'Urbervilles in New York. Mrs. Fiske, according to contracts with authors, must produce two other plays during her present engagement. These new plays will be presented in a double bill. One, a one-act drama by Mr. Oscar Beringer, A Bit of Old Chelsea, which has run for over a year in London, will show Mrs. Fiske in the character of a flower girl, a waif of the London streets. The other is a drama by Marguerite Merington, based on an idea from the German, and is believed in its chief character to offer Mrs. Fiske remarkable opportunity for the display of her art. For this production Mrs. Fiske has added Verner Clarges, Alberta Gallatin, and Lotta Linthicum to her company. New scenery has been painted for both plays.

Other bills: Academy of Music, The White Heather; Casino, In Gay New York; Columbus, Uncle Tom's Cabin; Empire, The Conquerors; Fourteenth Street, The Girl from Paris; Garrick, The Little Minister; Garden, The Master; Harlem Opera House, The Royal Box; Knickerbocker, A Virginia Courtship.

VISITED BUFFALO BILL'S PLACE.

"Yesterday I spent the day in Buffalo Bill's town, North Platte, Neb.," says Thomas J. Ryan, in a letter to THE MIRROR, dated April 1. "I found out while there that Buffalo Bill not long ago gave to the churches of North Platte $2,000. He would have conferred a great favor on Blaney's A Hired Girl company and a few other companies if he had given $2,000 more toward a new Opera House. The present one is a barn, with the old gag lamps for footlights. I had often wanted to see the town of North Platte and Buffalo Bill's ranch, so after eating a hearty dinner I started out from the Pacific Hotel to find a horse to take me to the ranch. I think some one must have given the livery man the tip (and I suspect my manager, Hollis Cooley), for I had no sooner gotten out in the street than I found myself on the ground and my pony went back to the stable. I then called for a mule and started slowly on my way. I found Buffalo Bill's place two and one-half miles outside of the town. It is an ideal spot, on the North Platte River. I should say it covered about thirty-five hundred acres, with from sixteen hundred to two thousand head of cattle, to say nothing of pigs, sheep, and horses. Buffalo Bill shipped six carloads of fine cattle to the market yesterday, and I don't think they were missed. Buffalo Bill's ranch is all right, and so is the North Platte River, but give me the North River and my own little ranch in South Brooklyn."

HERRMANN'S MILLION-DOLLAR CHECK.

During a recent visit of the Herrmann the Great company, at Washington, D. C., Leon and Adelaide Herrmann entertained the inmates at St. Elizabeth's Asylum for the Insane. In the curious audience was a very handsome man of regal bearing, who wore a flowing robe and kingly crown, and who carried a sceptre with which he beat time for the music. So delighted with the performance was the imaginary king that he expressed a desire to meet Leon Herrmann and speak with him privately. Herrmann consented; and, after a short conversation, the king bade the attendant withdraw. At this request Herrmann began to feel somewhat uneasy, but he had no cause for alarm, for the moment they were alone his host produced a check for $1,000,000, which he gravely presented to the magician. Then the keeper returned and led away his patient, much to the satisfaction of Herrmann.

NEIL McNEIL'S DANGEROUS MAKE-UP.

The Monte Carlo company were taken in costumes and make-ups, one day last week, in closed cabs, from the Herald Square to a photographer's studio, where they were immortalized by cameras. When through posing they returned by the same cabs to the theatre, but Neil McNeil paused for a chat, and got left behind. He was arrayed in the very terrible outfit of Monte Carlo, but this fact was overlooked in his excitement, and he set out to call a cab. A policeman saw him first, however, and regarding him with pardonable suspicion as the most dangerous looking character ever seen at large, the actor was immediately taken in hand and, in spite of protest, was led off for the Thirtieth Street police station. Fortunately for Mr. McNeil, he soon encountered friends who were able to concilitate the ardent copper, and the actor was rescued.

NEW MANAGERS AT COLUMBUS THEATRE.

Will J. Block, formerly manager of the Herald Square Theatre, has secured, in partnership with Frank Mordaunt, control of the Columbus Theatre in this city, and will play a stock company at the house during the Summer. This season will open on April 25, Rosedale being the first bill, followed by The Crust of Society, Romany Rye, The Lights o' London, and other standard plays. The company will be an excellent one, including Frank Mordaunt, Edgar L. Davenport, Edwin Arden, Edward S. Abeles, Robert McWade, Jr., Lester Wallack, Jr., Mabel Amber, Una Abell, and Marion Abbott. William Seymour, late of the Tremont Theatre, Boston, will be stage-manager. In regard to staging and costuming the production will be adequate in every way.

AT THE P. W. L.

The April Literary Afternoon at the Professional Woman's League yesterday drew a large attendance. The programme, which was most enjoyable, included piano solos by Lillian Asquetti, a vocal solo by Mabel Wilzin Hendrickson, a recital by Miss Goundré, and papers by Miss Stevens and Belle Gray Taylor.

The programme at the Musical Day, April 28, was arranged by Fanny M. Spencer, and was mostly of an Oriental character. Solos were sung by Elizabeth Northrup, Maud Bliss, and Elizabeth Hazard.

The League contemplates giving a minstrel show, through the matter has not been decided definitely.

The business meeting of the League will occur next Monday.

PERLEY MAY GET WALLACK'S.

Negotiations are pending by which Frank L. Perley and Fred M. Ranken will probably lease Wallack's Theatre for a term of years, beginning next season. Mr. Perley has been endeavoring for some time to secure a Broadway playhouse, and hopes that a satisfactory agreement may be reached.

It is the intention of Mr. Perley to make Wallack's a producing house, and the organization of a stock company is contemplated.

Mr. Perley's record as a manager is an assurance that the house would be run on a high plane of excellence.

THE STOCK COMPANIES.

News and Gossip of the Organizations in Various Cities.

The Grand Opera House, Philadelphia, presents a truly martial appearance these days. Cannon are mounted and guns are stacked in the foyer, battle scarred flags drape the walls, uniformed sentries do guard duty within and without the building, all the attaches of the house are uniformed, and an aide-de-theatre dashes about the quiet streets of the Quaker City on important missions from Director Frank Oakes Rose. This warlike atmosphere is in keeping with the scene on the stage, where the stock company is producing Shenandoah before overflowing houses at every performance. It is the general verdict that in this production the acme of stage realism has been reached. The battle scene is vivid and thrilling and receives some fifteen curtain calls nightly. John D. Craig, Minnie Radcliffe, and the other members of the company are doing sterling work in the play. It was intended at first that Shenandoah should run only one week, but so great has been the demand for seats that it will be continued for two weeks longer, the presentation of The Ensign and Around the World in Eighty Days being postponed.

Eva Vincent has been engaged for the stock company at Forepaugh's Theatre, Philadelphia, for the remainder of the season.

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Moths was produced most successfully last week by the Grand Opera House Stock company, at Pittsburg. The Ensign is this week's bill.

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The Belasco-Thall Stock company opened its season at the Burbank Theatre, Los Angeles, Cal., on March 28, when The Girl I Left Behind Me was given a fine presentation before a large audience. Jane is underlined. The roster of the company is Wright Huntington, George Osborne, George D. McQuarrie, Frank Fanning, J. T. Nicholson, Frank Cooley, Frank Bacon, Essie Tittell, Helen Mason Osborne, Marie Howe, Florida Kingsley, and Gertrude Tidball. Frederic Belasco is managing the company.

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Last week's bill at the Alcazar Theatre, San Francisco, was The Mummy. Business was very good, and the outlook for the Summer is roseate. W. H. Pascoe is now leading man at the Alcazar Theatre, having succeeded Wright Hunting, who is playing leads with the Belasco-Thal Stock company at the Burbank, Los Angeles.

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Manager George Bowen, of the Dohany Theatre, Council Bluffs, Iowa, has completed arrangements with the Chase-Lester Theatre company for a six months' engagement in stock at his theatre, commencing June 5, and presenting high-class specialty artists between acts. The engagement is made to provide evening entertainment for the crowds that are anticipated during the Trans-Mississippi Exposition. The roster of the company, which will be strengthened to eighteen people for the engagement, is at present as follows: Glen F. Chase, manager; Albert Taylor, stage-manager; H. H. Fisher, Will M. Carroll, A. L. Hickman, N. W. Van Dyke, Frank Robinson, Gertie Ewing, Kittie Berry, May Whipple, Mrs. J. H. Ewing, and Little Nita. Will T. Lister, business-manager.

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A stock company, under the management of Arnold Wolford, will play a ten weeks' season in Terre Haute, Ind., commencing on May 29.

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Lorin J. Howard made a hit last week in his special engagement in The Banker's Daughter with the Neill Stock company, at Cincinnati.

Nancy Gibson, Bessie Lee, and Joseph O'Meara have been engaged for the Brady Stock company at the Star, Cincinnati.

Willis Granger, leading man with the Brady Stock company at the Star, Cincinnati, made his reappearance on Sunday after a week's rest, and was welcomed warmly.

Thursday night next will mark the two hundred and fiftieth performance of the Brady Stock company at the Star, Cincinnati. The occasion will be appropriately souvenired.

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Emmett C. King will close an engagement of thirty weeks with the Imperial Theatre Stock company, at St. Louis, on April 9.

H. Coulter Brinker has withdrawn from the Imperial Theatre Stock company, St. Louis. Gardner Crane has replaced him. Victory Bateman, the leading lady of the company, will close her engagement this week. Dorothy Rossmore has been engaged as Miss Bateman's successor.

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Sedley Brown made a distinct hit as Jim Dixon in The Fatal Card, with the Beryl Hope Stock company, at the Queen's Theatre, Montreal.

Manager Wright, of the Beryl Hope Stock company, at the Queen's, Montreal, has secured from Broadhurst Brothers the rights for Montreal of What Happened to Jones, and will present it shortly. This is the only stock company to which the play has been leased. The Fatal Card, presented last week by this company, was the greatest success of the season. The play had not been presented in that city before and the public were thrilled with its startling surprises. The entire scenic equipment was specially built for the play. At the conclusion of their engagement at the Queen's, the company will open an engagement at the new Russell Theatre, Ottawa. It is probable that they will go thence to Winnipeg and Vancouver.

A precedent has been set at the Théâtre Français, Montreal, in the matter of dealing with persons who are wont to upset a performance by talking. Some weeks ago a French nobleman, who was living in Montreal, spoiled the performance at the Français in this way. He was requested several times to stop. Finally a constable admonished him, and as he refused to behave he was then put out. He fought hard and assaulted the constables, and broke an orchestra chair, but was finally arrested and charges made against him. On last Saturday morning Judge Sicotte condemned the Count to pay $30 and costs for assaulting Constable Houle, $20 for assaulting Constable Seagream, and all costs for damages to the theatre. In addition to this he will have to pay $200 for being absent from the court. He was called out of town on business, and failed to notify the court that he would not be present on Saturday.

For this week the Théâtre Français presents The Wages of Sin. Harrington Reynolds will play the curate. Harry Mack and the Misses Norman and Callahan will take care of the comedy roles. Following this will be an elaborate production of The Ensign, which has never been seen in Montreal. The stage setting will be realisic in the extreme. It is expected that this will be the most pretentious presentation ever attempted at the Théâtre Français. An early production at this house will be Incog. The three leading characters, who so closely resemble each other, will be played by Harrington Reynolds, Francis Byrne, and Thomas J. McGrane.

Florence Roberts, of the Français Stock company, has become a great favorite in French Canadian society and has attended several "breakfasts" of late.

Beatrice Goldie, who will sing at the Français this week, is stopping with friends in Montreal.

The performance of Rosedale at the Français last week was a thorough success. Harrington Reynolds made an ideal Elliot Grey and Florence Roberts a beautiful Rose Leigh. Special praise is due Misses Norman and Callahan. Miss Kilby, a local actress, was in the cast. The stage setting was superb and the audiences very large.

Hiatt-Hall's Metropolitan Stock company will open early in the season with a repertoire of high-class plays, for which the managers are now negotiating. They will star a young Australian actor, who has been winning great commendation from both the press and public of the British colonies during the past three seasons.

* * *

On May 23 the Summer stock company at the Columbia Theatre, Washington, will open its annual season. William Ingersoll will again be leading man, as will James O. Barrows and Geoffrey Stein, favorite members of the company last Summer. Maud Haslam has been engaged as leading woman.

* * *

Henry Greenwall will put in a stock company for an engagement next season at the Grand Opera House, New Orleans, arranging to avoid interference with other bookings. He intends to make the Grand the chief theatre in New Orleans, running the Academy of Music as a 50-cent house.

* * *

The Linden Theatre Stock company, of Scranton, Pa., which for some time has been presenting two bills a week to good business, is laying off during Holy Week, and on Easter Monday will commence a road tour of about six weeks. Several changes have been made in the company recently, the present roster being as follows: Charles McKinley, J. N. McLeod, Charles C. Bartling William Bean, Thad Gray, George France, James Barry, Alice Kemp, Lucy Baker, Josephine Richards, and Florence Le Roy. N. S. Brooks, manager; William Hoag, leader.

J. N. McLeod has made hits in the heavy roles, Charles C. Bartling has shown decided ability in the juvenile parts, and the rest of the company have done excellent work.

On Saturday evening the company gave a birthday banquet on J. N. McLeod at the Jennings House, Scranton. William Bean presided and Charles C. Bartling was toastmaster. The affair proved enjoyable to all present.

The Linden Stock company, of Scranton, Pa., is on the road for two weeks, playing small towns. They will return to Scranton after Easter.

NANCY McINTOSH'S PLANS.

Nancy McIntosh, who retired from Augustin Daly's company two weeks ago, is enjoying a short resting spell preparatory to undergoing a surgical operation on her eyes. She will sail in June to spend the Summer with Mr. and Mrs. W. S. Gilbert at their English Summer home. Miss McIntosh will return to this country in the Fall to appear with her brother Burr in the latter's long-deferred production of his original play, College Days.

A COMPANY FOR THE KLONDIKE.

The Packard Theatrical Agency has been commissioned to organize a dramatic company to play a new theatre in Dawson City, Alaska. The company is to number fifteen people, and will play standard dramas. The season will open in August, the company leaving Seattle on June 27. Mrs. Packard is now engaging the people. The Boston and Alaska Transportation Company is backing the enterprise.

HOTEL TOPSY-TURVY WILL KEEP.

Manager Charles E. Evans has decided to postpone the production of Hotel Topsy-Turvy until next season, when it will be done at the Herald Square Theatre in October. A mistaken impression prevails that the piece is a pantomimic farce of the order of Le Voyage En Suisse, made famous by the Hanlons. On the contrary, Hotel Topsy-Turvy is a straight farce, with only a brief pantomimic episode in the second act.

REFLECTIONS.

Above is a portrait of Harriet Sterling, who was a member of Mrs. Fiske's company on tour last season, and who this season made a hit as Mrs. Balford in The Great Diamond Robbery. Miss Sterling is now playing with the McKee Rankin company. She was engaged to originate a part in the new play, Charles O'Malley.

It is said that Fanny Davenport hopes to be able to resume her season in Harlem on April 25.

Harry Corson Clarke continues to meet with good business in his starring tour in What Happened to Jones. He will play at Salt Lake City Easter week, returning thence to California. By command of Her Majesty, the Queen of the Los Angeles Fiesta, Mr. Clarke and his company will be the attraction at Her Majesty's Theatre in Los Angeles, during the Fiesta week, commencing May 2.

Cora Williams has returned from an extended bicycle tour of the New England States.

Frank Tannehill, Jr., has placed his latest comedy with a prominent New York manager for early production. Mr. Tannehill has also contracted to write two new musical comedies, one for Henshaw and Ten Broeck and the other for John P. Cosgrove, manager of The Dazzler.

Channing Pollock has been very successful in conducting the dramatic department of the Washington *Times*. It is quoted widely throughout the country.

A delightful smoking concert was given last Friday evening at the Union League Club. David Bispham sang, Henry Waller played, and orchestral selections were admirably rendered by the American Symphony Orchestra under Sam Franko's direction.

Darlington's Widow, which was produced last Fall under the title of A Husband by Deputy, will be put on the road at an early date by George Pagent, who has established his rights to the ownership of the manuscript.

The trial of a suit brought by George A. Sweeney, costumer, against George W. Lederer, to recover $575.87 alleged to be due for wardrobe furnished the production of The Telephone Girl, was begun yesterday before Justice Fitzsimmons in the City Court.

James J. Corbett yesterday obtained judgment before Justice Giegerich, in the Supreme Court, for $6,432.86 against the Kinetoscope Exhibition company.

Mrs. Charles E. Blaney, who looks after her husband's interests in The Electrician, is one of the few women who have succeeded in a managerial capacity.

Louis James will make several important Shakespearean revivals during his week's engagement at the Star Theatre, April 11.

Manager E. J. Nugent recently presented Edwin Forrest Lodge No. 2 with several valuable documents and data relating to the American tragedian. The lodge, in turn, presented Manager Nugent with a set of handsomely engraved resolutions of thanks.

Rose Coleman is at St. Luke's Hospital in this city, and not at the German Hospital, as has been stated.

James Young strongly impressed the theatregoers of Macon by his performance of Hamlet. He received the unusual compliment of five curtain calls after one act.

Off to the Waldorf, a one act comedy sketch, by B. Gerard, is announced for early production.

The old opera house at Mattoon, Ill., was burned to the ground on March 29. Harry Sweatman, business-manager of Morrison's Faust company, reports, the loss to be $50,000.

Albert Bailey Carrington, a conjurer, who kept a theatrical boarding house in Brooklyn, died at the Homœopathic Hospital last Saturday. Considerable mystery attaches to Carrington's death, as the police believe that the stab wounds from which he died were not self-inflicted. Two lodgers in the house, non-professionals, are held to await trial.

Little Rae Potter, child actress, made a pronounced hit at the benefit of Percita West, at Carnegie Lyceum on Saturday evening. Little Rae is a pupil of Rosa Rand, who predicts a bright future for her protegé.

The case of John J. Kennedy, charged with forging lithograph passes to the Broadway Theatre, came up again in Jefferson Market Court last Wednesday. On motion of the defendant's attorney the case was dismissed.

Percy Meldon has joined Waite's Eastern company, Jack Fowler retiring.

Ida Van Siclen has retired from McKee Rankin's East Lynne company.

W. H. Power contemplates a revival of The Ivy Leaf next season.

Thomas Q. Seabrooke arrived here last Friday on the *Lucania*. Kate Forsythe was a passenger on the same vessel.

Mabel Amber played Julie Opp's part in The Tree of Knowledge at last Saturday's matinee. On Friday night Miss Opp, in doing a backward fall, sustained a severe strain of the muscles of her neck.

Springer and Welty's suit against Eugene Tompkins to recover royalties paid to Mr. Tompkins for the rights to produce The Black Crook, came up in court last week. It was postponed because of Mr. Welty's absence from the city.

Gilbert Ely, character leads. Waite co. (E.)

THE VAUDEVILLE STAGE

A TALENTED COMEDIENNE.

JULIE KINGSLEY.

Some actresses are pretty and some are clever. Julie Kingsley, whose picture appears above, is both. She combines beauty and brains in just the right proportions, and that is why she makes such a pleasing impression on the audiences in the high-class vaudeville houses in which she is now appearing with her husband, Bert Coote, in the funny farce A Supper for Two. This little farce gives both Miss Kingsley and Mr. Coote ample opportunity to show how two clever people can entertain an audience when they have proper material.

Miss Kingsley acts as a splendid foil for Mr. Coote. As the eccentric grass widow in A Supper for Two, she is obliged to change her action and demeanor every few seconds, and she does it in decidedly brilliant fashion. She is a thorough mistress of the technique of the stage, and has such excellent taste in the matter of dress that she always presents a charming picture to the eye.

THEATRES AND MUSIC HALLS.

Tony Pastor's.

Dolan and Lenharr are seen for the first time in a new farce called My Lord and Lady, in which they introduce their travesty work. Marie Le Blanc, the English character singer, is retained. The others are Ward and Curran in a new sketch; Walz and Ardell, comedy duo; Jennie Eddy, comedienne; Fielding, the comedy juggler; Lawrence and Harrington, sketch team; Williams and Adams, comedians; the Pantser Trio, contortionists; Arthur Delaney, champion clog dancer of England, who makes his American debut; Wagner and Arnim in their operatic travesty; After the Ball Four, who make their New York debut; Hogan and Glenroy, comedy boxers, and the Gleas, instrumentalists.

Koster and Bial's.

A new operetta, recently imported from Paris by Manager Aarons, called Au Bain, is the feature of the bill. The star part is played by Adele Ritchie, who sings and acts during the piece while partially submerged in a lake. Robert Halford assists Miss Ritchie. The vaudeville programme includes Josie De Witt, violinist; Charmion, trapezist; Delmore and Lee, ladder gymnasts; Albert A. Guille, tenor; Ritchie, tramp cyclist; Burke and Andrus and their mule; the Six Picchiani Sisters, acrobats; Langalow, expert marksman on the wire; Silvern and Emerie on the flying rings; Arthur and Jennie Dunn, comedy duo, and Herbert's dogs.

Pleasure Palace.

Mrs. Annie Yeamans makes her first appearance at this house in an entirely new comedy sketch. Herbert Cawthorne and Susie Forrester present their comedietta, A Damage Suit, and several new views taken at Havana are shown on the Biograph. The other features are Musical Dale, in his specialty; Walter Leon, the boy comedian; Marie Heath, comedienne; the Brothers Fortuni, comedy gymnasts; Crane, the Irish magician; the Gleesons, dancers, W. H. Mscart comedian; the Carlisle Sisters, vocalists; John Le Clair, juggler; and Belle Hathaway's dogs and monkeys.

Keith's Union Square.

Patrice is the star this week, presenting for the first time on any stage her spectacular production The Genii of the Vase. The bill also includes Clifford and Huth in The Chappie's Call; the Rogers Brothers, German comedians; Charles T. Aldrich, comedy juggler; Leo Dervalto, revolving globe performer; R. J. Dustan and company in The Flat Upstairs; Mlle. Rombello, sand modeler; Phyllis Allen, contralto; the Four Luciers, musical artists; Hill and Whittaker, banjo and singing sketch; McBride and Goodrich, comedy duo; Lavender and Thompson, comedy duo, the De Moras, equilibrists; the three La Martine Brothers, acrobats; the two Wilsons, Kit Koster, and Joe Linder.

Proctor's.

Joseph Hart and Carrie De Mar, in The Quiet Mr. Gay; Francesca Redding, assisted by Carleton Macy, in The Duchess of Devonshire, and Harry C. Stanley and Adelle Jackson, in their comediette Before the Ball, are the features of the bill. The others are Alex. Heindl, 'cello soloist; Lillie Western, musical artist; C. W. Littlefield, mimic; the Unique Trio, headed by Dorothy Neville, in A Jolly Good Fellow; the Nielsen Sisters, songs and dances; O'Rourke and Burnette, dancing duo; Campbell and Caulfield, Irish comedians; Three Brothers Melrose, acrobats; Nelson and Milledge, comedy duo; Riley and Hughes, plantation sketch; Mlle. Chester and her dog, and Julia Kelly, bone soloist.

Weber and Fields' Music Hall.

The Con-Curers and Pousse Cafe, with the same big cast, remain the features of the bill. In the olio are Frederick Hallen and Mollie Fuller in His Wife's Hero, by George M. Cohan; Cook and Sonora, comedy duo, and Douglas and Ford in a comedy sketch.

Harlem Music Hall.

A good bill is offered, embracing the Russell Brothers, Lizzie B. Raymond, Manning and Prevost, McMahon and King, Ray L. Royce, the Fansons, Amy and Lavan, and Gallando.

THE BURLESQUE HOUSES.

SAM T. JACK'S.—The new burlesque, Chow Chow, is continued. So are Post and Clinton, Wilkes and Scott, Sakimoto's Japs, and the Sons of the Desert in the olio, to which are added Madden and Curran, the Everett Trio, Crego and Bennett, and Joe Hardman.

MINER'S BOWERY.—Gus Hill's Gay Masqueraders have moved down town for a week.

THE LONDON.—Fred Rider's Moulin Rouge company provide the current bill.

MINER'S EIGHTH AVENUE.—Andy Hughes' Gay Girls of Gotham have returned for a week.

THE OLYMPIC.—Louis Robies' Knickerbockers are amusing the Harlemites.

LAST WEEK'S BILLS.

PROCTOR'S.—John Mason returned to the vaudeville stage last week, and was seen in a new sketch called Benj... in's Bessie, written by Fowler and Wilson. There is very little plot to the sketch, which tells the story of a divorced man who invites a timid young girl to lunch with him at his apartments. The divorced wife arrives, and the mistaken identity idea is worked for a little while, when everything is explained and the man and wife are reunited. Several musical numbers are introduced, all of them being new. Mr. Mason looked exceedingly well, and his friends will be glad to hear that he acted with a good deal of his old-time effectiveness. He was assisted by Adelaide Hersh and Beatrice Leslie, both of whom appear to be novices. The hit of the programme, in spite of the fact that she was "13" on the bill, was Lillian Burkhart, who repeated her charming performance of the widow in Grant Stewart's comedietta, A Passing Fancy. In this dainty little play Miss Burkhart's talents have full scope and she does not miss a point. She was particularly good in the business with the cocktail and the cigarette. Caryl Wilbur gave Miss Burkhart excellent support as Lieutenant Gray. Henry Bagge, assisted by Edwin Wallace and Ruth Royal, presented the farce A Tragedy in Bohemia. The humor of the lines and business was fully brought out by Mr. Bagge and his clever assistants, and the audience enjoyed many hearty laughs during the progress of the play. Mr. Bagge made a fine appearance as the elderly "missionary," and Mr. Wallace's vapid expression made a telling contrast. Miss Royal played her part very neatly. Ed Latell made a hit as usual with his banjo playing and gags. Morris' ponies delighted the children and grown folks as well. The Brothers Fortuni went through their comedy bar act. One of these chaps imagines he is a lady-killer of the first class. On the occasion of THE MIRROR man's visit he walked over close to the proscenium arch and leered at two girls in one of the boxes in a way which made the men in the audience groan with disgust. When the trio came out to bow after they had finished their gymnastics, this popinjay removed his wig, tossed it aside, and ran his fingers through his hair, so that it would look "real cute," and so that the girls would see what a nice fellow he was without his make-up. James W. Reagan sang some Irish songs quite well, but he is advised to practice on "The Star Spangled Banner" for some time before he sings it again. He sang the great song without any attempt to impress its meaning on the audience. Kilpatrick and Barber did some good work on bicycles. R. H. Mohr gave a pleasing performance with his black and colored crayons, and finished with a little ventriloquism which made quite a hit. Bicknell, the clay modeler, is rapidly coming into popularity. He is quick and clever, and models his faces very dexterously. Coakley and Huested did a neat dancing sketch, but there was no excuse for the appearance of Coakley in skirts. Daly and Devere, the Fansons, and the McDonough Trio were also in the bill.

SAM T. JACK'S THEATRE.—Manager Jack shelved The Model, which threatened to run the season out, and offered a new burlesque, Chow Chow. It is the best thing that has been put on here and causes plenty of merriment. The burlesque jokes and music are not new, but they are in the main pleasing. Some of the dialogue is rhymed, which is unnecessary and spoils its value. The same lines in prose would be much more effective. Mike Nibbe and Sam Collins do the comedy work, and are excellent, Mr. Nibbe particularly so. Their telephone act is very funny. George Behan, as a detective of many disguises, does very good work. The part of a rustic maiden is naturally and charmingly played by Carrie Thomas. Minnie Cline, Stella Gilmore, and Maude King are physically fitted for their roles. A clever sketch of a "tough" Salvation Army girl was given by Kittie Palmer, who also did some remarkable contortion dancing. Fatima was also seen in her modified *danse du ventre*, and there were numerous other dances by the chorus, who in attractiveness are fully up to Mr. Jack's standard, which is a high one. The burlesque is prettily staged and costumed, and should draw good business. In the olio were Post and Clinton in their sketch, Lew H. Carroll, monologuist; Rosalie, comedienne; Wilkes and Scott, duettists; the Sons of the Desert, and Sakimoto's Royal Japanese Troupe. The Harem of the Effendi was the first number. Patronage continued good.

TONY PASTOR'S.—Marie Le Blanc, the English character singer, made her first appearance in America at this house last week, and scored an immediate success. She is rather stout, but she treats her *embonpoint* in a jolly sort of way in one of her songs which is called "Awfully Inconvenient," and thus uses her size to help her act along. "Answer Yes" is another song which made a big hit. At the end of every second line she asks a question to which the audience answers "yes" unanimously. "Mrs. Rooney's Cat" is an Irish ditty which is very amusing, and the opening song "That's the Way I Taught It to Your Father," paved the way for the others very nicely. Miss Le Blanc will enjoy her stay in New York, and will carry back pleasant recollections of her treatment by the New Yorkers. Julie Mackey was warmly welcomed, and of course made a tremendous hit with her songs. She is an indefatigable worker and put on three or four new songs during the week. Among them was a new patriotic song called "There Is Room for One More Star." Miss Mackey's voice is as deep, rich and melodious as ever. Mr. and Mrs. William Robyns were seen for the first time in a new sketch called Mrs. Van Nostrand's Burglar. The piece is of a more serious order than those usually presented in vaudeville, but in spite of that fact it held the attention of the audience from beginning to end, and earned Mr. and Mrs. Robyns a hearty recall. The scene shows a richly furnished drawing room, with a tableau at the back. In the tableau a poor man is seen looking through his cupboard for something to eat. He finds nothing, and after a pause, and a glance at his starving wife, he seizes a pistol and his hat and starts from the house. The lights then go up, disclosing the drawing room. Mrs. Van Nostrand, the lady of the house, enters and proceeds to take a nap on a sofa. The man seen in the first picture enters as a burglar. He makes a noise, which awakens her. She turns up the lights and proceeds to talk to the burglar in a kind way. She hears his story, believes him, gives him food and other things, and sends him on his way rejoicing. The greater part of the little play is taken up with the recital of the man's story, and this was so well done by Mr. Robyns that tears were in order all over the house. Mrs. Robyns played the part of Mrs. Van Nostrand in just the right way. When a few more witty lines are added to her part the piece will be greatly improved. John and Nellie McCarthy made a hit, but they need new songs very badly. As their act depends almost entirely upon their songs, they ought to look out for their own interests and get something new. Smith and Campbell jollied the audience along as usual and won laughs. Foy and Clark were very funny in their goldfish eating specialty. The Tanakas, Lorraine and Howell, Charles and May Morell, the Hale Sisters, Fuller and Harrington, the Brothers Martine, and Jones and Walton were also in the bill. Tony Pastor appeared every evening and made a hit as usual.

PLEASURE PALACE.—Bessie Bonehill, bright and chipper as ever, stirred up the patriotism of the crowds here last week, with a new patriotic song called "We Are Ready." She carried an American flag and waved it very gracefully during the chorus of the song. She also sang "May McAllister," a song founded on the story of Enoch Arden, and others, all of which were generously applauded. Isabelle Urquhart, Sydney Wilmer, and Walter Vincent appeared in A Strange Baby with much success. The laughter was so loud at times that the lines could not be heard, but as this farce depends a good deal on its action the lines were not missed. Solaret, the new serpentine dancer, created a splendid impression with her gyrations while bathed in a flood of artistically blended lights. She has all the necessary qualifications for success in her line—beauty grace, figure, and an eye for artistic effect. The fire dance was exceedingly well done and the "firmament" brought plenty of applause. In the short space of two weeks this young woman has established herself firmly in popular favor. Josephine Gassman made one of the big hits of the bill with her lifelike coon make-up, her well-rendered darky songs, and her two cute little black babies. Fisher and Carroll kept the audience in the best of humor with their repartee and walrus imitation. Ward and Curran's sketch has a new name, but it is just about the same as before. Their singing, especially Mr. Curran's, made a hit. Three new views were shown on the biograph, two of them being pictures of the wreck of the *Maine*, and the other a glimpse of General Lee taken as he was stepping into his carriage. When McKinley's picture was shown there was a great disturbance. About two-thirds of the house started to hiss and the others applauded with all their might. The uproar continued as long as the picture remained on the screen. Emmonds, Emmerson and Emmonds won lots of laughs with their very funny sketch, which contains many original bits of business. Phyllis Allen used her sub-cellar voice to advantage in some serious songs, which seemed to please. Eldora and Norine did some good tricks in the juggling line. The Maginleys, the Australian Trio, Collins and Collins, and the Musical Ravens were also in the bill. The decorators are hard at work on the walls of the Palace, and the house is beginning to take on a decidedly bright and fresh look, which adds greatly to the comfort of the audiences.

HARLEM MUSIC HALL.—The honors were divided between Maud Raymond and James Thornton. Miss Raymond's success with her songs and gags was immense, and Mr. Thornton's monologue and two new songs were received enthusiastically. John Le Clair juggled in finished style. The Deltorellis' musical clown act met with approval. Wills and Collins had a sketch of indifferent merit, as did Lavender and Thompson. The Deaves Marionettes were enjoyed. The Ahearns did good acrobatic work, and Charles B. Ward sang several selections. The house was full at every performance.

WEBER AND FIELDS' BROADWAY MUSIC HALL.—Pousse Cafe and The Con Curers ran along smoothly and drew crowded houses as usual. The clever comedians, catchy music and pretty girls form a combination hard to beat, and everybody who visited the house got more than their money's worth. Clever Mary Norman returned and repeated her success, presenting her delightful monologue, which is bright, artistic, and altogether pleasing. O'Brien and Havel made a pronounced hit in their diverting little sketch, The Newsboy's Courtship, in which Mr. O'Brien does some excellent tumbling. O'Rourke and Burnette filled a successful second week, and showed how well they could do buck dancing in wooden shoes.

KOSTER AND BIAL'S.—Arthur and Jennie Dunn were seen for the first time at this house, and scored a decided success in their sketch, The Actress and the Bell Boy. Mr. Dunn's jokes were all appreciated, and the entire sketch met with favor. Burke and Andrews and their pet mule won a good many laughs. The remainder of the bill was the same as before, and included Charmion, Delmore and Lee, Ritchie, the tramp cyclist; the Avolos, the Six Picchiani Sisters, Irma Orbasany's trained cockatoos, Langslow, Mlle. Barbe, and Fred T. Herbert's trained dogs, which did some smart tricks. MAX GABRIEL'S orchestra was a feature as usual.

KEITH'S UNION SQUARE.—The funny Rogers Brothers sustained their reputation as laugh producers, and kept the audiences convulsed with their antics, jokes and songs. Press Eldridge tied them for first place in the race for popularity, and got in some neat gags on the war scare. John C. Rice and Sally Cohen put on the sketch in which they were seen here last season, and the kissing episode made a great hit. Joseph J. Dowling and Myra Davis Dowling were seen in a revised version of their skit, A Pillar of Salt. Two new performers, whose names were not on the programme, assisted them, and the sketch went even better than usual. In the new version Lot's wife remains in the flesh instead of returning to her

A CLEVER IRISH COMEDIAN.

HERBERT CAWTHORN.

Above is an excellent character picture of that versatile comedian, Herbert Cawthorn, who has, with his wife, Susie Forrester, made such a solid hit in vaudeville during the present season, under the firm name of Cawthorn and Forrester.

Mr. Cawthorn has been before the public from his childhood, appearing in all sorts of characters, Irish, Dutch, Negro, Cockney, Tough, and others in vaudeville, farce-comedy and drama, and has yet to make his first failure. He made such a good reputaton in Irish character work during the ten years' successful run of the farce-comedy Little Nugget that he has since stuck to that line, but at present is portraying a more refined Irishman in his sketch, A Damage Suit. He is justly proud of the reputation his wife is gaining in her rendition of coon songs, which are a great addition to the farce. They have found the return to vaudeville very pleasant and profitable, but are not at all averse to legitimate work, providing it is as remunerative. Otherwise they have no choice. There is a great deal of territory for them to cover yet with their sketch, as they have never played it west of Philadelphia. The patrons of the Western vaudeville theatres have a treat in store for them, as they are sure to duplicate their Eastern hits in the West.

Cawthorn and Forrester are appearing this week at the Pleasure Palace, and next week they play a return engagement at Keith's in Philadelphia.

VAUDEVILLE. VAUDEVILLE. VAUDEVILLE. VAUDEVILLE.

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saline state, and a great deal of comedy business which was not in the original version has been introduced. Edward M. Favor and Edith Sinclair met with their usual success in their farcette The Maguires. Mlle. Rombello drew pictures on velvet with vari-colored sands, and scored even better than she did at Koster and Bial's early in the season. C. W. Littlefield was among the people in black type, and was applauded for his stereotyped imitations. Giguere and Boyer put on a lively comedy skit in which Giguere's peculiar voice was heard to advantage. Clifford A. Wiley, a baritone who was new to the patrons of this house, made a hit with some well-chosen selections; the LeRoys introduced a good dancing specialty. Paulinetti and Piquo made one of the hits of the bill with their splendid comedy acrobatic act, and were frequently applauded. Quinn, Cameron and Farley were reduced to the team of Quinn and Cameron after the Monday matinee, as the Farley portion of the act was considered superfluous. The team did quite well with their harmonica playing and dancing. The Three Melrose Brothers and Guilbert were pleasing in acrobatic and gymnastic specialties, and Leavitt and Novello did a neat juggling act.

AL. G. FIELD'S PLANS.

The fourteenth season of the Al. G. Field's Big White Minstrels will terminate May 1. The season has been a very profitable one for Mr. Field, and inspired by the encouragement of a discriminating public ideas of magnitude will govern his next season's enterprise. Two big European acts have already been engaged, and will make their American debut with this company. They are distinct novelties. One is an acrobatic act of four people, and the other a comedy and pantomimic act consisting of six people. When the season closes Mr. Field will dispose of all his outside theatrical interests and devote his attention exclusively to the one company which has made him famous—the Al. G. Field Minstrels. Darkest America, which is now under the management of John W. Vogel, will be leased or sold. Frank Dumont is now writing an entire new third act for this play, and a new opera will be introduced in the last act. Already several managers are negotiating for the production. The Al. G. Field's Real Negro Minstrels will close their fourth season about April 20, and then Mr. Field's connection with that company will cease. Oliver Scott, the partner of Mr. Field in this enterprise, has purchased the cars and all equipments, and will conduct it in future as Oliver Scott's Real Negro Minstrels. It is with regret that Mr. Field sells his interest in this company, as under the able direction of Mr. Scott and W. A. Junker it has always yielded handsome profits. The fact that the two companies were under the same title has been misleading, and caused a good deal of trouble in the bookings. This has influenced Mr. Field in his determination that in the future there should be but one Al. G. Field's Minstrels. Dan Quinlan, assistant manager of the company, has been engaged to take charge of the stage at Suburban Garden, St. Louis, Mo., during the Summer. This will be his second season at this popular Summer resort.

PERILS OF A MAKE-UP.

James Horan, who plays the part of a jealous but handsome Cuban with the Mimic Four, narrowly escaped an encounter with a jealous husband during an engagement in Philadelphia a few weeks ago. A Spaniard and his wife were interested spectators from a box. Suddenly the man from Spain rushed from the box in search of the manager, declaring that the actor had flirted with his wife. The manager assured him that there must be some mistake, and to pacify him took him back of the scenes, where they found the actor. The Spaniard demanded an apology. Horan tried to explain, but to no avail, when suddenly it dawned upon him that the Spaniard was prejudiced more through patriotism than jealousy, and took him for a real Cuban; so to convince him of his error removed his make up. With a smile he informed the Spaniard that he wasn't trying to free Cuba, as Ireland was more in his line. With a look of surprise the husband humbly apologized, and begged Horan to be introduced to his wife, as he felt certain that after the introduction he would have no more cause for jealousy.

RINGLINGS BRANCH OUT.

The Ringling Brothers, those bright, energetic circus men, intend to establish a claim to the title of The Greatest Show on Earth by sending out the biggest show they have ever handled. It is said that they have bought up several smaller circuses, and will merge them into one big aggregation, which will invade the territory formerly covered by the Barnum-Bailey Circus, which is now in England. The Ringlings are great hustlers, and the chances are that they will be entirely successful in their latest venture, which is one of the most important ever undertaken in the history of white tent amusements.

A MUSIC HALL ROMANCE.

Genevieve Clifton, a chorus girl in Weber and Fields' Broadway Music Hall, was married on Sunday last to Baron Gustav von Reinold. They were engaged several years ago, quarreled and separated. The Baron traveled in the West for several years and when he returned East made inquiries concerning Miss Clifton, but without success. One night last week he visited the music hall and saw Miss Clifton. They met, forgave and forgot, and joined hands for life.

MARBLE'S LITTLE JOKE.

Advance Representative Pickett, of the Shenandoah company, tells this good story of a certain New England manager who has recently turned his theatre into a vaudeville house. Hearing of a sketch which Ed. Marble and George Thatcher are doing at the continuous houses, he wrote to Marble offering them $50 to put on the sketch at his house for a week, and requesting an early answer as to date. Marble wired him this laconic reply, "Your letter received and forwarded to *Puck*."

VAUDEVILLE IN ALBANY.

The Leland Opera House in Albany will join the Proctor circuit of continuous theatres next season. Mr. Fynes has tried the experiment of big bills of high-class vaudeville there several times lately, and the results have been highly satisfactory. The best people of the city have patronized the performances, and the outlook is very promising. The house will be closed during the Summer for a thorough overhauling, and will be reopened early in the Fall.

VAUDEVILLE JOTTINGS.

"If our President were Lincoln, our ships would not be sinkin" is the tastefully elegant rhyme used in a topical song last week by a well-known sketch team at one of the New York theatres. It is needless to say that the audience applauded.

Fuller, of Fuller and Harrington, who appeared at Tony Pastor's last week, is a brother of George Fuller Golden. He looks like George, and has so many of his characteristics that he could be recognized as a brother of "Casey's Friend" anywhere.

John B. Wills, formerly of Two Old Cronies co., now connected with Robie's Knickerbockers, has been granted an absolute divorce from his wife, May Adams, of the Watson Sisters' Burlesque co., by Justice Daly, of the Supreme Court. Attorney M. Strassman, of 218 East Fourteenth street, appeared for Mr. Wills.

Gertie Randolph, a soubrette, and Michael J. Conlon, a non-professional, were married in Jersey City, N. J., last Thanksgiving Day, but the affair has only just been made public.

The Grahams, Frank and Grace, have just closed a successful week's engagement at Shea's new Gilmore Theatre, Springfield, Mass.

James R. Adams and Becky Taylor made a hit last week at St. Catharines, Ontario. They are at Brantford, Canada, this week.

The original Gotham Comedy Quartette, under management of Ed Lang, will play the principal vaudeville houses and Summer parks, commencing April 18.

Barney Fagan and Henrietta Byron, Edwin Latell and Johnson, Davenport and Lorella have been engaged for the Harry F. Fagan All Star Specialty co., which opens in Newark, N. J., Aug. 20. Barney Fagan will put on an afterpiece, in which several up to date novelties will be introduced. Emil H. Gerstle has been engaged to do the advance work.

Ed Thompson, at present with Gilmore and Leonard's Hogan's Alley co., writes that he has formed a partnership with Mark Green, and under the title of Thompson and Green will present a musical comedy sketch in vaudeville.

The Willett and Thorne Comedy co. commenced their return engagement at Hyde and Behman's yesterday, with the Keith and Proctor circuits and Tony Pastor's to follow in rapid succession. Viola Bancroft has rejoined the co. to play her old part.

Charles G. Kilpatrick, the bicyclist, was at the Alhambra, Brighton, England, when last heard from.

Manager George Gouge and General Agent Ed Hurst are in Boston arranging the tour of Rice and Hall's Minstrels, who will tour the New England and Provincial circuit during the coming Spring and Summer. This co. is headed by Billy Rice, who has closed his engagement with Primrose and West, and includes Shaffer and Blakely, the California Quartette, and several others. An orchestra and band of fourteen pieces will be carried. They play all of the principal cities in New England and the provinces at popular prices, opening about April 9.

The Sisters Engstrom intend to sail for Europe on May 25, to visit their home at Stockholm, after a brief stay in London. They will return to New York in August to rehearse with the Rentz-Santley co., for which they have been re-engaged.

Solaret, the dancer, may go to London for a long engagement, beginning early in June. Negotiations to that end are now being carried on.

Mabel Saintholman arrived from England on Wednesday last. She has toured England with her own co. with great success. Miss Saintholman has been in the dramatic profession for five years. She has also appeared on the vaudeville stage. She has had several good offers to appear in vaudeville here and will probably appear shortly.

Hope Booth and the Mimic Four, heretofore prominent in vaudeville, are rehearsing for The Koreans, which will be produced at the Fifth Avenue on March 25.

Lillian Hull will soon re-enter vaudeville. She has a positively novel specialty and has had many offers from managers who are always anxious to book novelties. Miss Hull's last appearance in vaudeville was at the Eden Musee about two years ago, when she created a sensation in a dancing specialty under the name of Nevada.

Cal Stewart, the Yankee impersonator, was married on March 31 to Lillian E. Halrosa. The ceremony took place at Westerly, R. I.

Wills and Loretto opened at Shea's Garden Theatre, Buffalo, on March 28, and made such a hit that they were immediately re-engaged for this week. They will be at the Brooklyn Music Hall next week, with the Union Square to follow. They open on the Orpheum circuit at Kansas City, May 23.

The biograph will be transferred from the Pleasure Palace to Proctor's, Twenty-third Street, next week.

"My Darling Little Lulu," a new song by Cline and Friedlander, has been published by the authors at Milwaukee.

The press agent of the Fun on the Pacific Mail co. had an alleged interview with Maggie Cline published in a New York evening paper one day last week, in which she was made to talk with a brogue as thick as the press-agent's skull. In addition to the outlandish dialect, Miss Cline was made to say a lot of things reflecting unpleasantly on other performers, who were filled with just indignation.

Lulu A. Campbell, a patriotic young woman of Arkansas City, Kansas, writes to THE MIRROR suggesting the singing of patriotic songs with illustrations in the theatres. If Miss Campbell were in New York she would be so surfeited with patriotic songs that she would welcome "The Wasbash" as a relief.

Wilson and Waring made a four weeks' tour through Ireland during the early Spring, and returned for one week, to Edinburgh, where

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Just back from an extended tour through Cuba and Old Mexico.
Great Praise from Press and Public.

This is what the Fall River *Daily Globe* of Dec. 9 said: "There is a little lady at the Casto Theatre this week that even the greatness of PAULINE HALL cannot overshadow. Slight and dainty is MISS GLEE, with a manner modest and retiring, but with a voice of remarkable range and power, tender and touching in expression and a plainness of articulation that is most agreeable. With her talented brother a novel duet, vocal and instrumental, is introduced, which is one of the gems of the performance."

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The triumph of the season at Keith's, New York, as played by
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Booked solid till next August. Mr. Rice will shortly produce another new sketch by Mr. Winslow entitled A STRANGE MEETING.
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they made such a hit in pantomime. They are now in Glasgow, and next week return to London for a run of three months at the Palace, where they played for six months last year. They have several big offers for next season's pantomime, and will accept the most liberal one.

Morton and Revelle announce that they have been re-engaged for next season by Robert Fulgora for his Hopkins' Trans-Oceanic co.

John McVeigh, late of The Woman in Black, will shortly go into vaudeville in a sketch with Louise Montrose.

May Williams has left The Girl from Paris and has joined the stock co. of Weber and Fields' Music Hall.

Viola Bancroft has signed to go with Willet and Thorne in their comedy, The Up Town Flat, in vaudeville houses for the Summer.

Elizabeth Lawrence, formerly known as Baroness Blanc, has been engaged by Ben Harris for Bryant and Watson's American Burlesquers. She will appear in tights.

Grant and Pomphret are producing their musical sketch, Zeb's Trip to the City, at the Wonderland Theatre, Rochester, this week. They are introducing a new finish to their act, which has proven very successful.

The Americus Comedy Four have been making a big hit in the West. They are booked at the Alhambra, Milwaukee, next week.

Alfred E. Aarons will send over a complete vaudeville co., headed by Charmion, to Gilmore's Auditorium, Philadelphia, Pa., next week. It will be interesting to watch the effect of the startling trapeze act on the staid citizens of the Quaker City.

A sketch called Vivitte has been written for Josephine Newman and Blanche Alexander, of the Imperial Stock co., St. Louis, by Claude Bertram Ricketts, and they will enter vaudeville with it. They will produce it in St. Louis shortly and then take it on the road.

Two of the Ward Brothers, trapeze performers, fell a distance of twelve feet to the stage at the Haymarket Theatre, Chicago, on March 30. They sustained no injuries except a few bruises and scratches.

Miss Panlette, who as "Baby Lou" was the first attraction B. F. Keith placed before the public when he began his managerial career in Boston, sends the manager a beautiful floral token every year when the anniversary of the opening of the new theatre is celebrated.

A big benefit was given at Shea's New Garden Theatre, Buffalo, N. Y., on Saturday last, for the starving Cubans. Nat M. Wills acted as auctioneer at the sale of boxes early in the week at the request of a committee headed by Mayor Diehl, and scored as big a hit as he does in his tramp specialty.

Oscar Hammerstein has moved out of his home in Harlem, which was recently sold under the foreclosure of a mortgage.

All of the favorite stars who appear regularly at Tony Pastor's have volunteered for Harry Sanderson's benefit, which will take place next Sunday evening.

Manager L. C. Teller has recovered from his illness and is in charge once more at Weber and Fields' Music Hall. He caused the arrest of a ticket speculator who was selling in front of the hall one night last week.

Business-Manager Armstrong, of Sam T. Jack's Theatre, was ill last week, but is now convalescent. Versatile Mike Nibbe ran the house last week, besides scoring his regulation hit in the burlesque.

Titenia, the toe dancer, returned to New York a few days ago.

The ponderous majesty of the law of Germany has been used in scaring the Six Little Barrison Sisters, who, it is said, have been forbidden to appear at the Apollo Theatre, in Berlin.

The following "Personal" appeared in a recent issue of the New York *Herald*: "Lady for high-class vaudeville work; singing voice, refinement, intelligence, good appearance necessary; excellent opportunity for beginner; references; write for interview." It is probable that several "refined, intelligent ladies with singing voices" answered the advertisement, and the debut of one of them at some local theatre in the near future may be expected.

Fred McClellan, for several seasons business-manager of Shea's Music Hall, Buffalo, and Madison Square Roof-Garden, has taken charge of the vaudeville department of the Greater New York Amusement Exchange, with offices in the Broadway Theatre Building.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—Vesta Tilley has hit Chicago so hard that the management of the Chicago Opera House arranged for her to remain another week. It is rather difficult to describe the impression this young woman has made here, but suffice to say the club boys and others are Tilley mad. The theatre was packed at every performance. She appears at three matinees only during the week. Others this week are the Eddy Family, Myrtle Peck, Adelman and Lowe, Alice Gilmore, the Silvers, Kittie Wolf Ward Brothers, Howard and Johnson, Andy Adams, Frye and Allen, Watson and Watson, Prince Hagehara, Seamon and Monti, and Madeline Hunt.

Hopkins': The Strange Adventures of Miss Brown, which is offered this week, contains lots of mirth provoking material and is given elaborately. One of the most attractive and entertaining features, as well as an interesting study of animal intelligence, is provided in the appearance of the bare-back riding and trick performing baboon, Jessie, directed by her owner, Frank Gardner, the veteran circus man. There is no more popular team in vaudeville than the Nawns in their delightful Irish character sketch, and they received a hearty welcome. Several new views are exhibited by the biograph, and the list also contains the Clemence Trio, the Elinore Sisters and others. Another auxiliary feature was the opening of the "Old Vienna" annex to the theatre, a resort arranged especially for the visitors to the house who are unable to secure accommodations on account of the crowds, and in addition to the picturesque surroundings and musical programme the management will give several specialties each week. As no admission is charged, this is another demonstration of the liberal policy of the management.

Haymarket: Another strong bill is made up of many bright specialties. Cushman and Holcombe offer their charmingly arranged Klondike sketch, which pleased the patrons immensely; Tony Wilson and clown are clever, Katie Rooney is bright, Joe Welch never fails to amuse with his original monologue, Alice Raymond and John Kirkamp are talented musicians, and the balance of the bill is made up of Daisy Peterkin, Owen and Sunlin, Mons La Gette, James H. Cullen, Kherns and Cole, Tom Hefron, the Savans, O. H. Kurtz, Mack's dog circus, and Ada De Mar.

Olympic: A long list of exceptionally entertaining vaudeville acts are giving a highly enjoyable performance to the usual packed houses. That good old Chicago favorite, Lew Hawkins, is telling a lot of new stories and singing many bright parodies; the Nelson Family do some wonderful acrobatic work, Bogart and O'Brien are among the best of musical comedians, and the rest of the co. was made up of Kilpatrick and Barber, Jerome and Bell, Edward Raynard, the Thompson-Winslows, Wesson and Walters, Schaefer and Gavini, Leamer Sisters, Barrett and Learned, Swain and Downey, Arline Wyatt, the Del Sabas, and the Ferguson Brothers.

Alhambra: John Ray and his clever wife are doing a great business this week, and these popular vaudeville favorites have a big winner in Selden's A Hot Old Time.

Sam T. Jack's Opera House: The popular Rider's Night Owls are here. This organization has a large force of pretty women and scored a success. The burlesques and specialties were varied and of good quality.

Gaiety: Manager Harry B. Clifford has changed his policy and is busy engaging the best kind of a stock co. to produce high-class burlesques and comic opera. So far he has met with splendid success in securing talent to fit the several burlesques which have already been written. The Princess Nile is the burletta this week, and serves to introduce Louise Royce and other jolly burlesquers. Cora Routt heads the vaudeville bill.

Savoy: The Watson Sisters Burlesque co. is the current attraction, giving the usual combination programme. Mr. Clifford will also adopt the stock system at this theatre, and he announces the engagement of James T. Campbell and Helen Rainsley.

Orpheus: This place seems to have taken a new lease of life since Mr. Vorderbrugge took the management and the attendance is most satisfactory. It is run on music hall principles and the comfort of the patrons is looked after in true European fashion. This week's bill includes Sam Lucas and wife, Jeannette Elliott, Johnson and McKay, Carrie Winner, Creago, the Carters, J. C. Medway, and H. V. Fitzgerald. Billy Robinson is responsible for the many pretty ballet and ensemble arrangements.

HARRY EARL.

BOSTON, MASS.—Papinta's first week at Keith's was postponed on account of the non-arrival of her heavy plate glass mirrors. They had been shipped from the West, but got delayed in transit, and as a result she did not appear until to-day. The dramatic feature of the bill is Charles Dickson in An Undeveloped Bud, supported by Gerald Griffin, Grace George, and Marion Booth. There are new *Maine* pictures on the biograph, and the other features of the programme are Al. Leech and the Three Rosebuds, Julius P. Witmark, Jones, Grant and Jones, Morton and Elliott, Emmonds, Emerson and Emmonds, Coakley and Huested, the Tanakas, McBride and Goodrich, Cal Stewart, Charles Gorman, Professor George Gies with his stereopticon, and Miss E. M. Murray and the song sheet.

To support John L. Sullivan in the return to Boston at the Columbia the vaudeville co. includes Emma Carus, the Golden Trio, Begley and Lee, E. B. and Rolla White, Darmody, Fetching Brothers, Maud Detty, Edith Murray, and William and Edith Browning.

Miaco's City Club Burlesque co. is at the Lyceum this week for the second engagement this season, presenting a change of programme in the middle of the week. Fannie Everett remains one of the best burlesquers who visit Boston, and the olio includes Conroy and McFarland, Mattie Cope, Bert Leslie and Carrie Fulton, Lew Palmer, Four French Sisters, Dick and Kittie Kummins, Maze Burton, and Nellie Waters.

Although it might seem that in the performance of Fanchon by Katherine Rober and co. and The Birth of Freedom by J. Gordon Edwards and the house co. the Grand had attractions enough, there is an olio including John Weber, Kittie Bingham, F. W. Hart, Maude Smith, and Hurdy and Wheeler. This week the Palace presents a change in its style of entertainment, and abandoning vaudeville for a week presents Side Tracked by a co. headed by E. H. O'Connor. An important change of policy is to go into effect at the Palace at the opening of the coming season, and instead of playing burlesque organizations largely the house will give continuous vaudeville performances. The list of attractions already booked includes all the leading top-liners of the present time, and the outcome will be awaited with interest.

At Austin and Stone's this week the programme presents the Patrand Troupe, Marvelous Fleming, the Four Coborns, Hamilton and Villars, Huggins and Leslie, Marion Blake, Chevalier Mardo, *Traveller* Newsboy Sextet, the Johnsons, Joy and Clayton, the Craig Trio, O'Connel and Mack, James B. Mackie, the Sisters Fielding, Monsulla and Russell, and Fräulein Katrina.

Included in Nina Hartford's Female Minstrels at the Nickelodeon this week are Nina Hartford, Eva Burt, the Henrys, Rose Levine, Dot Ranney, the Zolas, Lillie Morgan, Lewis and Delmore, Annie Shelby, May Brown.

Robie's Bohemian Burlesquers return to the Howard, presenting Billy Van, Vevi Nobriga, Fields and Woolley, Flo Jansen, Joseph Natus, and the Martiere Sisters. In the house olio appear Dora Wiley, Millard and Alexander, Finn and Finn, Frances Aldworth, Pongo, Burto, Chalk Saunders, Harry and Fred Mayo, and Robert Tyrrell.

JAY BENTON.

PHILADELPHIA, PA.—The programme for week at Keith's Bijou presents Johnstone Bennett and George Lester in their new sketch, American Types, John C. Rice and Sally Cohen in Our Honeymoon, Maxwell and Simpson, Mark Murphy, Letta and Minni, George Thatcher and Ed Marble, Giguere and Boyer, Joe Goetz, Reed Family, Two Luciers, Brilliant Quartette, Leavitt and Nevello, John H. Shepley, Madison Brothers and Haverly, animated song sheet, with Myrtle Tressider as the soloist. Houses continue crowded representing our best patrons of amusements. B. F. Keith spent several days here and was more than pleased with the manner in which his able staff conducts this model place of entertainment.

Harry Morris' Twentieth Century Maids, with many sensational and interesting features, are playing to their usual large patronage at the Trocadero. The Century Widows opens the programme, introducing J. C. Harrington, Charles Johnson, Clara Simonds, Nettie De Coursey, and a bevy of pretty and shapely girls, followed by Law Randall, Johnson Trio, living pictures by Lola Molhere which are deserving of special notice, and Emerson and Omeaga. Too Much Trilby, with Harry Morris, Daisy Randall, Minnie Sheldon and the entire co., is one of the best entertainments given at this popular house. Bookings to follow are May Howard's Burlesquers 11, Jacobs and Loury's Merry Maidens 18.

The Merry Widows Burlesquers are at the Lyceum for week. A Royal Reception and The Klondike Millionaires are the features introducing the specialties. Business uniformly good.

The Winter Circus is the card this week at the Kensington Theatre.

Frank Moran has had enough of the Columbian Burlesquers and is rusticating in this city.

S. FERNBERGER.

WASHINGTON, D. C.—Manager Abe Leavitt's popular Rentz-Santley Burlesque co. opened a return engagement at Kernan's Lyceum 4, presenting A World of Pleasure. Clever specialties are introduced by Joseph J. Sullivan and Carrie Weber, Lawson and Ward, Lottie Elliott, Tyrene and Evaline, Harry S. Marion, Florence Namon, and the pronounced favorites, whose act creates an uproar of applause, the dashing serio-comics, the Sisters Engstrom. The aerial artist, Mlle. Bertha Dorian, in a "Charmion" act proves quite a feature. The New City Sports come 11.——The Bijou presents 4 Leona Lewis, the Clover Trio, the Donavans, Stewart and Gillen, Gertie Gilson, the Holbrooks, Hyland Sisters, Annie Carter and Ruth Beecher, Charles De Forest, and Sam J. Adams.——The Polk Miller entertainment of original and unique series of songs in Southern dialect, stories and banjo picking in a sketch entitled Old Times in the South, by Polk Miller, and a Down East Yankee interlude, introducing Oscar P. Sisson and Esther Wallace in work of a distinctly creditable nature, drew a large audience to the National Rifles' Armory Hall 1.

JOHN T. WARDE.

JERSEY CITY, N. J.—Harry Morris' Twentieth Century Maids came to the Bon Ton March 28-2 to fair business. The show is only fair. Clara Simonds and Leila Trimble do good work. In the olio are Lew Randall, a good dancer who hates to work; the Johnson Trio, who do a tame act; Lola Molliere, the modern Venus, who poses in living paintings and statuary, and is the hit of the show. The introductory addresses are delivered by Daisy Randall; Nettie De Coursey, a pleasing singer; Emerson and Omeaga, in a poor sketch; J. C. Barrington, parodies. Too Much Trilby is the concluding burlesque, and introduces as Slangvally Manager Harry Morris. The piece is well done by the co. and is staged in a pleasing manner. The female members of the co. are all good looking and hard workers. May Howard's co. 4-9. Broadway Burlesquers 11-16.

Manager Dinkins, of the Bon Ton, and Louis Robie have formed a partnership and are organizing the Utopians, an extravaganza co. The advance printing is neat and novel. The venture is termed "the acme of polite gaiety in ornate magnitude, unequaled for splendor of presentation, creative gorgeousness and generosity of material." Manager Dinkins will, as usual, manage Bergen Beach this Summer.

WALTER C. SMITH.

PROVIDENCE, R. I.—Russell Brothers' Comedians opened a week's engagement at the Olympic March 28 to a large audience and gave a very good bill. The Takezawa Imperial Japanese Troupe, Lizzie B. Raymond, and Jones, Grant and Jones were the chief features, and others were the Russell Brothers, Shayne and Worden, Paterson Brothers, Henry T. Wait, and Nester and Bennett. Business large. Reilly and Wood's Big Show 4-9.——Jacobs and Lowry's Merry Maidens Burlesque co. appeared at the Westminster 28-2 in an entertainment that merited the liberal patronage and applause given. Two burlettas were given in which Nellie Hanley was the shining light. In the olio were Bryant and Saville, Nellie Hanley with the song sheet, Madden and Curran, Allyn and Lingard, and Lowry and Rice. Robin Hood, Jr., 4-9.

HOWARD C. RIPLEY.

BUFFALO, N. Y.—The bill this week is even stronger than that of last at Shea's Garden Theatre and opened to the capacity of the house 28. Raymon Moore and Truly Shattuck are making big hits. Others on the bill are Clarisse Agnew, Charley Case, the Ancelletes, Diana, Johnson, Davenport and Lorella, Wills and Loretto, Gruet, Beers and Gruet, Lottie West Symonds, Manning and Prevost, and the Deltorellis.——Weber's Parisian Widows was the attraction at the Court Street 28-2 and the business was only fair. In the olio were Tenley and Symonds, Lizzie Van, Boyce and Black, Burman Sisters, Raymond and Clark, Cosmopolitan Trio, Howard and Emerson, and the biograph. Next week, Flynn and Sheridan's Big Sensation.

RENNOLD WOLF.

MILWAUKEE, WIS.—A big house greeted the Star Specialty co. at the Alhambra March 27 and the bill furnished was a good one. The biograph was the special feature and aroused much applause. The Elinore Sisters scored a hit and Apollo did some daring feats upon the slack wire. Other artists were the McAvoys, the Putnam Sisters, Carlin and Clark, the Herne Brothers, Mlle. Aimee, and Dudley Prescott. Next week's list includes Filson and Errol, Gertrude Haynes, Edward Shields, Casello Sisters, Palo and Palo, Henry Fitzgerald, C. W. Williams, and Scharr the bicyclist.

C. L. N. NORRIE.

CLEVELAND, O.—Hyde's Comedians played to crowded houses at the Star week March 28. The co. is one of the strongest on the road, and the singing of Helene Mora is a feature. Weber's Parisian Widows co. week 4. Hyde's Comedians jump from here to San Francisco, and will consequently not play next week. They open in San Francisco 11. Reilly and Wood's Big co. play a return date at the Star this month. John L. Sullivan's co. follow Weber's Parisian Widows at the Star.

WM. CRASTON.

SAN FRANCISCO, CAL.—The Orpheum has been drawing its usual crowded houses March 21-27 and the programme is varied and interesting. Mr. and Mrs. Charles T. Ellis, little Clara Barry, Thomas Grady, and Michael Welsh presented Mrs. Hogan's Music Teacher. It is an amusing act and has made quite a hit. Of the new people the Two Macs get the most applause, the gallery being particularly delighted with them. Master Wade Cochran is even better than his sister Gertie in memorizing and he answers questions on every subject. The bill includes the Carl Damman Troupe, whose act is well appreciated; Josephine Sabel, John J. Burke, and Grace Forrest, who are good entertainers; Jose Quintette, Athas and Collins, and Rudinoff. The four last named attractions leave this house next week and their departure will leave a big hole in the programme, which, however, promises to be well filled by the new people.

FALL RIVER, MASS.—Rich's Theatre (Mason and Beck, managers): Miss New York, Jr., March 24 drew fairly well. Specialties by Harry Le Clair, Crawford and Manning, the Morellos, Marie De Rosset, and Tom Ripley. The Greater New York Club and Little Queen of Egypt are the burlesques. Broadway Belles Burlesque co. were billed for March 28-30, but the local management canceled the engagement after seeing a performance in another city. Gay Girls of Gotham 31-2.——Casto Theatre (Al. Haynes, manager): Blanche Fernandez and the animated song sheet are Manager Haynes' trump card for week ending 2. Others are Johnson and Gorman, Casey and Le Clair, H. C. Herbert, Ramsey Sisters, St. Julian, and Andy Amann.

NEW HAVEN, CONN.—Poli's Wonderland (S. Z. Poli, manager): Clifford and Huth received a royal welcome in their lively mirth producing skit. Mr. Clifford plays the chappie in an ideal manner, and Miss Huth sings some genuine negro songs that never fail to score an instantaneous hit. Kitty Mitchell is a great favorite here and won lots of applause at every performance. She is dainty, graceful and piquant, and her songs and dances are delightful. Thomas Daly, a New Haven boy, possesses a fine baritone voice and the musical people have had keen enjoyment in his solos. Gardner and Gilmore, Conroy and McDonald, Keno and Welch, Goldin, Conway and Leland, and Fields and Salina have helped to round out a first-class vaudeville entertainment to good business. For the week of 4-9 Hayes and Lytton, Smith and Campbell, the Karno Trio, the Marinellas, and others.——Items: Thomas D. Daly has been the guest of relatives while here.—Kitty Mitchell was the recipient of several dinners during her engagement.

TORONTO, CAN.—Opera House (Ambrose J. Small, manager): Hallen and Fuller's Vaudeville co. opened to a crowded house March 28. The co. is a good one and comprises Jerry Hart and Beatrice Leo, William T. Carleton, Holliday and West, Gus Williams, Mabel Paige and Georgie Howard, Bertha Pryme, and Frederick Hallen and Mollie Fuller in His Wife's Hero, which made a hit. Darkest Russia 4-9.——Bijou Theatre (H. H. Lamkin, manager): The programme provided March 28-2 is a particularly good one and the house is continually crowded. Johnson and Smith, the Leonards, Deveaux and Deveaux, Mlle. Flora, Cora Cameron, Tempest and Langdon, and Pearl Andrews comprise the bill.

NEW BRUNSWICK, N. J.—The Wonderland Theatre closed 19. It was opened in January and was run as a variety house, the manager being C. G. Nunn (who is said to have played with Irwin Brothers and Gus Hill's burlesque cos. within the last two seasons, appearing with his wife in the olio as Bradford and Nunn). The report of the closing is to the effect that Mr. Nunn left town 19 owing money. His trunk was attached. The end was precipitated during the appearance at the theatre of a Doctor Snow's medicine co. Manager Nunn was in town 21 and stated that business had been bad, and that as soon as he could secure an engagement and was able he proposed to pay all he owed in New Brunswick. Your correspondent has always been treated courteously by Mr. Nunn and hopes that he will straighten out matters. New Brunswick is to have a new theatre, first-class in every respect. The Howard Savings Institution, of Newark, N. J., has decided to put up a three-story building that will include an opera house and offices. The institution purchased the property at Sheriff's sale on February 9 for $11,000, the site being that of the old theatre.

ST. PAUL, MINN.—Palm Garden (A. Weinholzer, proprietor; Harry Pink, manager): This little theatre is drawing a good, steady patronage. Week March 28-2 the co. present a good bill. The favorite entertainers are Kittie Pink, Harry Pink, Carrie Manning, Mae Hart, Mabel Calhoun, Sadie Steele, N. D. Hadley, and the Calhoun Brothers.——Olympic (Blair and Co., managers): The co. give a good olio, opening March 28-2 to good houses. The co. comprises Lorene, Nettie Evans, Nellie Neville, Cora Reynolds, Frankie Huit, Lillie Hart, Violet Earle, Carroll and Gardner. Closed 27: The Three Coles, Mike Dolan, Edward La Rose, Mamie Haswick, Bert Norris.——Tivoli (John Straka, proprietor): Week 28-April 2 the favorite trio, Julius, Emma and Hermina Niemeyer, are the entertainers. Good business.

LOS ANGELES, CAL.—Orpheum (Charles Schimpf, manager): Crowded houses nightly greeted an excellent bill March 21-27. Whitney Brothers appeared in a neat and entertaining musical act. Billy Owens made a great hit, his "footsteps in the sand" being one of the finest exhibitions of soft shoe dancing ever seen here. Will H. Fox in his Paddy whisky act was warmly welcomed. Smart and Williams did a good knockabout act, and Mandola did some clever juggling on a globe. The biograph seems as popular as ever. Lina Pantzer and George W. Day as holdovers retained their former popularity. Fresh faces 28: The Jose Quintette, Josephine Sabel, and Webb and Hassan.

ROCHESTER, N. Y.—Wonderland (J. H. Moore, manager): Business continues S. R. O. at each performance. The olio March 28-2 comprised Hanley, Hodge and Hanley, Mabel Craig, Sam, Kitty and Clara Louise Morton, Bessie Gilbert, James Richmond Gilroy, Smith and Fuller, and the biograph. Arthur Rigby, Mazziotta, Viola Sheldon, Grant and Pomphret, Ladell and Alvers, and the biograph 4-9.——Cook Opera House (S. S. Shubert, manager): Misco's City Club appeared to good business March 28-30.

NEWARK, N. J.—Waldmann's Opera House (Fred Waldmann, manager): Robie's Bohemian Burlesquers gave an excellent performance March 28-2; business very good. Irwin Brothers' co. 4-9. Reilly and Woods co. 11-16.——Item: The members of the Bohemian Burlesque co. while here raised $21.50 for the fund to raise a monument to the dead sailors of the *Maine*.

KANSAS CITY, MO.—The Orpheum had a strong bill 27-April 2, headed by Adgie, a wonderful lion tamer. The Clerise Sisters, who played delightfully; Conwell and Swan, who were fair; the De Filippis in dances, Joe and Nellie Doner, Maud Beal Price, who was good, and Sherman and Morrisey, who brought down the house; the Thompson-Winslows and Gerome and Vandee completed the bill.

MONTREAL, CAN.—Theatre Royal (Sparrow and Jacobs, managers): French Folly opened 28 to good business. The burlesques of the co. do not amount to much, but there are several clever specialty people, among others Clarice, the Clockers, and A. C. Lawrence. Land of the Living 4-9.

ALBANY, N. Y.—Gaiety Theatre (Agnes Barry, manager): Al. Reeves' co. opened a week's engagement March 28 to the usual big house and the show is all right from start to finish. The co. includes Cisey Grant, Thatcher and Milton, Graham Sisters, Barry Elvin, Louisiana Belles, Tally Ho Trio, Lillian Perry, Carr and Jordan, Howard and Earle, Perry and Burns, and twenty-five others. Rose Hill Burlesque co. April 4. Treasurer William Buck, of the Gaiety Theatre, had a benefit at Harman's Theatre 28 with Cumberland '61 as the attraction.

SAVANNAH, GA.—Alhambra Music Hall (John Keiffer, manager): Kittie Leslie made her first appearance March 21-26. The others included Dot Stanley, McLean and Behan, Emma Barrett, McLean and Hall, Helen Darrell, Peters and Walters, Fred Saville, and John Keiffer. Performances good, with large attendance.——Tivoli Hall (Wily Williams, manager): The artists week March 21-26 were Doris Wilson, Belle Hartman, Blanche Walworth, Lizzie Hill, Morrison and Berwick, Harry Thompson, Wily Williams, and Neal and Floyd. Large audiences.

SPRINGFIELD, MASS.—New Gilmore (P. F. Shea and Co., managers): Week March 28 the ever popular Blondells returned and proved big laugh winners. Stinson and Merton's sketch is bright and original. The others were Rice and Elmer, the Rackett Brothers, the Moffait Children, the Grahams, and the Carlisle Sisters and an animated song sheet.

BINGHAMTON, N. Y.—Bijou Theatre (A. A. Fenyvessy, manager): Robie's Knickerbockers played their third engagement of this season and were greeted by large houses March 28-30. The prominent members are Burke Brothers, Margaret Rosa, John B. and Estella Wills, Nellie Seymour, Alleene and La Rue, and M. S. Whallen. Flynn and Sheridan's Big Sensation 31-April 1, 2.

NEWPORT NEWS, VA.—Barton's Theatre (J. M. Barton, proprietor; Charles Rentz, manager): Week of March 28 regular stock co. New faces: Cunningham Sisters, Joadwine and Dewitt, the Arleighs, Annie Reinhart, Rentz and Edwards, Josie Du Bow, Ray Lewis, Remington Trio, Bassett and Ryan. Business has been good and performances pleased.

PATERSON, N. J.—Bijou (Ben Leavitt, manager): Weber and Fields' Vaudeville Club Burlesquers did a land office business March 28-2, which they deserved, as the co. is A1 in every respect. Al. Reeves' Big Show 4-9.

CINCINNATI, O.—Mlle. Ani's Monarchs pleased the patrons of People's March 27-2. Ani was the leading specialist, and assisting her were Zeryni, Morrissey and Rich, James Nixon, Page and Loro, the Deagons, Emma Francis, the Reinhart Sisters, and Murray and Murray. The performance closed with the burlesque Paris Upside Down. The Fay Foster Extravaganza co. followed.

BALTIMORE, MD.—Flynn and Sheridan's City Sports provided fun in plenty at the Monumental to-night. In the co. are Mazuz and Mazett, Tom Ward, Crissie Sheridan, and others. The American Burlesquers next week.

TROY, N. Y.—Gaiety Theatre (James Hearne, manager): Rose Hill English Folly co. 28-April 2; business fair; specialties by Blanche Newcomb, Cain and Mack, Hickey and Nelson, Williard and Gebhardt, and the Casino Comedy Four were good.

GRAND RAPIDS, MICH.—Smith's (Mrs. W. B. Smith, manager): A good performance given to good audiences week of March 28. The following appeared: Brunswick Quartette, Bentham and Byrns, Fay and Owens, Purcell and Maynard, The Houdins and the bioscope.

SCRANTON, PA.—Music Hall (A. A. Fenyvessy, manager): Flynn and Sheridan's Big Sensation March 28-30 to good business; co. fair. Robie's Knickerbockers 31-April 2 to fair business. Dark 4-9.

JACKSON, MICH.—Wonderland (W. W. McEwen, manager): Week 28-April 2 Edward F. Reynard, Mack and Elliott, Ford and Da Vern, and La Clede and Raymond. Business good.

LAWRENCE, MASS.—New Theatre (C. A. Sweeney, manager): The Merry Maidens Burlesque co. gave lively performances to big business March 24-26. Miss New York, Jr., April 4, 5.

VAUDEVILLE PERFORMERS' DATES.

Aronson and Ashton—Drexel, Chicago, April 4-9.
Allen, Phyllis—Keith's, N. Y., April 4-9.
Adams and Taylor—Brantford, Can., April 4-9.
Angela Sisters—Hopkins', St. Louis, April 4-9, Opera House, Chicago, 1-16.
Allens, The—Cosmopolitan, Auburn, N. Y., April 4-9, Bijou, Toronto, 11-16.
Aldrich, Charles T.—Keith's, N. Y., April 4-9, Keith's, Boston, 11-16.
Americus Comedy Four—Alhambra, Milwaukee, April 10-16.
Adelman and Lowe—Opera House, Chicago, April 4-9.
Amy and La Van—Harlem Music Hall, N. Y., April 4-9.
Aldworth, Frances—Howard, Boston, April 4-9.
Adams, Andy—Opera House, Chicago, April 4-9.
Brilliant Quartette—Keith's, Phila., April 4-9.
Bennett, Johnstone—Keith's, Phila., March 28-April 9.
Burkhart, Lillian—Hyde and Behman's, Brooklyn, April 4-9.
Bogert and O'Brien—Olympic, Chicago, April 4-9, Haymarket, Chicago, 11-16.
Bennett, Laura—Hopkins', St. Louis, April 3-9, Olympic, Chicago, 11-16.
Blocksom and Burns—Shea's, Buffalo, April 4-9.
Burke and Andrus—Koster and Bial's, N. Y., April 4-9.
Burto—Howard, Boston, April 4-9.
Bush, Frank—Hopkins', St. Louis, April 4-9.
Barrett and Learned—Olympic, Chicago, April 4-9.
Boucicault, Louise Thorndyke—Music Hall, Buffalo, April 11-16.
Craig, Mabel—Wonderland, Detroit, April 4-9.
Coakley and Huested—Keith's, Boston, April 4-9.
Clifford and Huth—Keith's, N. Y., April 4-9, Music Hall, Buffalo, 11-16.
Coote and Kingsley—Proctor's, N. Y., April 11-16.
Charmion, Laveria—Koster and Bial's, N. Y.—indefinite.
Crego and Bennett—Jack's, N. Y., April 4-9.
Clover Trio—Bijou, Washington, April 4-9, Casto Theatre, Fall River, Mass., 11-18.
Carsello Sisters—Alhambra, Milwaukee, April 3-9.
Canfield and Carleton—Keith's, N. Y., April 11-16.
Cawthorn and Forrester—Palace, N. Y., April 4-9.
Carlisle Sisters—Palace, N. Y., April 4-9.
Crane, Lawrence—Palace, N. Y., April 4-9.
Campbell and Caulfield—Proctor's, N. Y., April 4-9.
Chester, Mlle.—Proctor's, N. Y., April 4-9.
Crane Brothers—Hyde and Behman's, Brooklyn, April 4-9.

Carter and Beecher—Bijou, Washington, April 4-9.
Colby and Way—Columbia, St Louis, April 4-9.
Cushman and Holcomb—Haymarket, Chicago, April 4-9.
Cullen, James H.—Haymarket, Chicago, April 4-9.
Diana—Shea's, Buffalo, March 21-April 9, Casto, Fall River, 11-16
Donavans, The—Bijou, Washington, April 4-9.
De Forest, Charles—Bijou, Washington, March 28-April 9.
De Mar, Ada—Haymarket, Chicago, April 4-9.
Dockstader, Lew—Lyceum, Buffalo, April 4-9.
Delmore and Lee—Koster and Bial's, N. Y.—indefinite.
Derenda and Breen—Shea's, Buffalo, April 4-9.
Dustan, R. J.—Keith's, N. Y., April 4-9.
Dervalto, Leo—Keith's, N. Y., April 4-9.
De Moras, The—Keith's, N. Y., April 4-9.
De Witt, Josie—Koster and Bial's, N. Y., April 4-9.
Dunn, Arthur and Jennie—Koster and Bial's, N. Y., April 4-9, Music Hall, Buffalo, 11-16.
Dolan and Lenharr—Pastor's, N. Y., April 4-9.
Delaney, Arthur—Pastor's, N. Y., April 4-9.
Dickson, Charles—Keith's, Boston, April 4-9.
Del Sabos, The—Olympic, Chicago April 4-9.
Emmonds, Emerson and Emmonds—Keith's, Boston, April 4-9.
Eldridge, Press—Lyceum, Buffalo, April 4-9.
Eckert and Berg—Hyde and Behman's, Brooklyn, April 4-9, Keith's, Phila., 11-16.
Everett Trio—Jack's, N. Y., April 4-9.
Eddy, Jenny—Pastor's, N. Y., April 4-9.
Edsall and Keenan—Columbia, St Louis, April 4-9.
Eddie Family—Opera House, Chicago, April 4-9.
Fortuni Brothers—Palace, N. Y., April 4-9, Music Hall, Buffalo, 11-16.
Filson and Errol—Alhambra, Milwaukee, April 3-9.
Fitzgerald, Henry—Alhambra, Milwaukee, April 3-9.
Fansons, The—Harlem Music Hall, N. Y., April 4-9.
Fielding—Pastor's, N. Y., April 4-9.
Finn and Finn—Howard, Boston, April 4-9.
Frank and Don—Columbia, St Louis, April 4-9.
Falk, Eleanor—Hopkins', St. Louis, April 4-9.
Fagan and Byron—Hopkins', St Louis, April 4-9.
Frye and Allen—Opera House, Chicago, April 4-9.
Ferguson Brothers—Olympic Chicago, April 4-9.
Glenroy, James Richmond—Wonderland, Detroit, April 4-9.
Gies, Professor—Keith's, Boston, March 28-April 9.
Gleen, The—Pastor's, N. Y., April 4-9.
Gallando—Harlem Music Hall, N. Y., April 4-9.
Gilmore, Alice—Opera House, Chicago, April 4-9.
Gardner, Charles A.—Opera House, Chicago, April 4-9.
Gleesons, The—Palace, N. Y., April 4-9, Music Hall, Buffalo, 11-16.
Guille, Albert—Koster and Bial's, N. Y., April 4-9.
Giguere and Boyer—Keith's, Phila., April 4-9.
Gladstone, Lotta—Lyceum, Buffalo, April 4-9.
Galdin, Barry—Keith's, Phila., April 4-9.
Gorman, Charles—Keith's, Boston, April 4-9.
Gilson, Gertie—Bijou, Washington, April 4-9.
Hill and Whitaker—Keith's, N. Y., April 4-9.
Heindl, Alex—Proctor's, N. Y., April 4-9.
Heath, Marie—Palace, N. Y., April 4-9.
Hunt, Madeline—Opera House, Chicago, April 4-9.
Hefron, Tom—Haymarket, Chicago, April 4-9, Opera House, Chicago, 11-16
Hagehara, Prince—Opera House, Chicago, April 4-9
Hardman, Joe—Jack's, N. Y., April 4-9.
Haynes, Gertrude—Alhambra, Milwaukee, April 3-9.
Hayes and Lytton—Poli's, New Haven, April 4-9.
Hathaway, Belle—Palace, N. Y., April 4-9.
Herbert, Professor—Koster and Bial's, N. Y., April 4-9.
Hart, Joseph—Proctor's, N. Y., April 4-9.
Hogan and Glenroy—Pastor's, N. Y., April 4-9.
Hallen and Fuller—Weber and Fields', N. Y., April 4-9.
Hyland Sisters—Bijou, Washington, April 4-9.
Holbrooks, The—Bijou, Washington, April 4-9.
Howard and Johnson—Opera House, Chicago, April 4-9.
Hawkins, Lew—Olympic, Chicago, April 4-9.
Jose Quintette—Orpheum, Los Angeles, March 28-April 9
Jerome and Bell—Olympic, Chicago, April 4-9, Opera House, Chicago, 11-17.
Jones, Grant and Jones—Keith's, Boston, April 4-9.
Kurtz, O. H.—Haymarket, Chicago, April 4-9.
Kilpatrick and Barber—Olympic, Chicago, April 4-9.
Karno Trio—Poli's, New Haven, April 4-9.
Kherns and Cole—Haymarket, Chicago, April 4-9, Olympic, Chicago, 11-16.
Koster, Kit—Keith's, N. Y., April 4-9
Kelly Julia—Proctor's N. Y., April 4-9.
Littlefield, C. W.—Proctor's, N. Y., April 4-9.
Le Blanc, Marie—Pastor's, N. Y., March 28-April 9.
Le Clair, John—Palace, N. Y., April 4-9.
Ladell and Alvers—Wonderland, Rochester, April 4-9.
La Gette, M.—Haymarket, Chicago, April 4-9.
Langslow—Koster and Bial's, March 21-April 9.
Leavitt and Nevello—Keith's, Phila., April 4-9.
Lavender and Tomson—Keith's, N. Y., April 4-9.
Letta and Minni—Keith's, Phila., April 4-9.
Leon, Walter—Palace, N. Y., April 4-9.
Luciers, The—Keith's, N. Y., April 4-9.
La Martine Brothers—Keith's, N. Y., April 4-9.
Linder, Joe—Keith's, N. Y., April 4-9.
Les Polichinelle Troupe—Pastor's N. Y., April 4-9.
Lawrence and Harrington—Pastor's, N. Y., April 4-9.
Lewis and Ernest—Hyde and Behman's, Brooklyn, April 4-9.
Leach, Al, and Three Rosebuds—Keith's, Boston, April 4-9.
Lewis, Leona—Bijou, Washington, April 4-9
Le Roy, Servais—Columbia, St. Louis, April 4-9.
Leamer Sisters—Olympic, Chicago, April 4-9.
Myers, Annie—Creighton, Omaha, April 3-9, Music Hall, Buffalo, 11-16.
McIntyre, Maud—Haymarket, Chicago, March 28-April 9.
Melrose Brothers—Proctor's, N. Y., April 4-9.
Musical Dale—Palace, N. Y., April 4-9.
Madden and Curran—Jack's, N. Y., April 4-9.
Mazziota—Wonderland, Rochester, April 4-9.
Marinellas, The—Poli's, New Haven, April 4-9.
Macart, W. H.—Palace, N. Y., April 4-9.
Manning and Prevost—Harlem Music Hall, N. Y., April 4-9.
McMahon and King—Harlem Music Hall, N. Y., April 4-9.
Murphy, Mark—Keith's, Phila., April 4-9
Maxwell and Simpson—Keith's, Phila., April 4-9.
Madison Brothers and Haverley—Keith's, Phila., April 4-9.
Mulvey and Inman—Hyde and Behman's, Brooklyn, April 4-9.
Morton and Elliott—Keith's, Boston, April 4-9.
McBride and Goodrich—Keith's, Boston, April 4-9.
Murray, Miss—Keith's, Boston, April 4-9.
Millard and Alexander—Howard, Boston, April 4-9.
Mayos, The—Howard, Boston, April 4-9.
Midgeleys, The—Hopkins', St. Louis, April 4-9.
Norman, Mary—Keith's, Phila., April 11-16.
Nielsen Sisters—Proctor's, N. Y., April 4-9
Nelson and Milledge—Proctor's, N. Y., April 4-9.
Nelson Family—Olympic, Chicago, April 4-9
Orbasany, Irma—Koster and Bial's, N. Y., March 7-April 9.
Owen and Semlin—Haymarket, Chicago, April 4-9.
O'Rourke and Burnette—Proctor's, N. Y., April 4-9.
Powers and Theobold—Wonderland, Detroit, April 4-9, Wonderland, Toledo, 11-16.
Picchiani Sisters—Koster and Bial's, N. Y.—indefinite.
Papinta—Keith's, Boston, March 28-April 9.
Post and Clinton—Jack's, N. Y., April 4-9.
Palo and Palo—Alhambra, Milwaukee, April 3-9.
Patrice—Keith's, N. Y., April 4-9.
Pantzer Trio—Pastor's, N. Y., April 4-9.
Pongo—Howard, Boston, April 4-9.
Price, Maud Beall—Columbia, St. Louis, April 4-9.
Peck, Myrtle—Opera House, Chicago, April 4-9.
Peterkin, Daisy—Haymarket, Chicago, April 4-9.
Rice and Cohen—Keith's, Phila., April 4-9.
Rombello, Mlle.—Keith's, N. Y., March 28-April 9.
Rogers Brothers—Keith's, N. Y., March 28-April 9.
Ritchie—Koster and Bial's, N. Y., March 7—indefinite.
Rudinoff—Orpheum, Los Angeles, Cal., March 27-April 9.
Ritchie, Adele—Koster and Bial's, N. Y., April 4-9.
Riley and Hughes—Proctor's, N. Y., April 4-9.
Rooney, Katie—Haymarket, Chicago, April 4-9.
Raymond and Kurkamp—Haymarket, Chicago, April 4-9.
Reed Family—Keith's, Phila., April 4-9.
Rigby, Arthur—Wonderland, Rochester, April 4-9, Music Hall, Buffalo, 11-16.
Raymond, Lizzie B.—Harlem Music Hall, N. Y., April 4-9.
Royce, Roy L.—Harlem Music Hall, N. Y., April 4-9.
Russell Brothers—Harlem Music Hall, N. Y., April 4-9.
Redding, Francesca—Proctor's, N. Y., April 4-9.
Raynard, Edward—Olympic, Chicago, April 4-9.
Silvers, The—Opera House, Chicago, April 4-9.
Sabel, Josephine—Orpheum, Los Angeles, March 28-April 9.
Smith and Campbell—Poli's, New Haven, April 4-9.
Stine and Evans—Wonderland, Detroit, April 4-9.
Smith and Fuller—Music Hall, Buffalo, April 11-16.
Shepley, John W.—Keith's, Phila., April 4-9.
Silvern and Emerie—Koster and Bial's, N. Y., April 4-9.
Savans, The—Haymarket, Chicago, April 4-9.
Seamon and Monti—Opera House, Chicago, April 4-9.
Sheldon, Viola—Wonderland, Rochester, April 4-9.
Shields, Edward—Alhambra, Milwaukee, April 3-9.
Scharr—Alhambra, Milwaukee, April 3-9.
Stanley and Jackson—Proctor's, N. Y., April 4-9.
Staley and Burbeck—Keith's, Boston, April 4-9.
Stewart, Cal—Keith's, Boston, April 4-9.
Saunders—Howard, Boston, April 4-9.
Stewart and Gillen—Bijou, Washington, April 4-9.
Schaefer and Galome—Olympic, Chicago, April 4-9.
Swain and Downey—Olympic, Chicago, April 4-9.
Thomas and Barry—Music Hall, Brooklyn, April 4-9.
Tilley, Vesta—Opera House, Chicago, March 28-April 9.
Tanakas, The—Keith's, Boston, April 4-9.
Thompson-Winslows—Olympic, Chicago, April 4-9.
Thatcher and Marble—Keith's, Phila., April 4-9, Keith's, Boston, 11-16.
Tressider, Myrtle—Keith's, Phila., April 4-9.
Theo—Hyde and Behman's, Brooklyn, April 4-9.
Tyrrell, Robert T.—Howard, Boston, April 4-9.
Unique Trio—Proctor's, N. Y., April 4-9.
Vanleer and Barton—Hyde and Behman's, Brooklyn, April 4-9.
Western, Lillie—Proctor', N. Y., April 4-9.
Welch, Joe—Haymarket, Chicago, April 4-9.
Ward Brothers—Opera House, Chicago, April 4-9.
Watson, Hutchings and Edwards—Orpheum, San Francisco, March 28-April 16.
Webb and Hasean—Wonderland, Detroit, April 11-16.
Wolfe, Kitty—Opera House, Chicago, April 4-9.
Wilson, Tony—Haymarket, Chicago, April 3-9; Olympic, Chicago, 10-16.
Ward and Curran—Pastor's, N. Y., April 4-9.
Wills and Loretto—Shea's, Buffalo, April 4-9.
Willett and Thorne—Hyde and Behman's, Brooklyn, April 4-9, Keith's, Boston, 11-16.
Williams and Adams—Pastor's, N. Y., April 4-9.
Wagner and Arnim—Pastor's, N. Y., April 4-9.
Walz and Ardell—Pastor's, N. Y., April 4-9, Bijou, Washington, 11-16.
Wiley, Dora—Howard, Boston, April 4-9.
Witmark, Julius P.—Keith's, Boston, April 4-9.
Wesson and Walters—Olympic, Chicago, April 3-9, Haymarket, Chicago, 11-16.
Wyatt, Arline—Olympic, Chicago, April 4-9.
Windom, W. H.—Music Hall, Buffalo, April 11-16.
Yeamans, Mrs. Annie—Palace, N. Y., April 4-9, Hyde and Behman's, Brooklyn, 11-16

ARENA.

SAVANNAH, GA.—Harris' Nickel Plate Circus entertained large crowds March 25, 26; performances excellent.

NASHVILLE, TENN.—Gentry's Dog and Pony Show is drawing large crowds March 28-2.

LETTER LIST.

Members of the profession are invited to use The Mirror's post-office facilities. No charge for advertising or forwarding letters. This list is made up on Monday morning Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars and newspapers excluded.

WOMEN.

Alexander, Lillian
Allen, Francis
Athelton, Edith
Atwood, Lena
Amesley, Isabel
Ayres, Virginia
Asquith, Mary
Arnot, Louise
Alter, Lottie
Amber, Mabie
Armstrong, Ada
Biggar, Laura
Bley, Miela
Belasco, Grace W.
Brown, Henrietta
Black, Mable
Brockway, F. E. Mrs.
Baker, Mabelia
Bromley, Gertrude
Berolde, Judith
Beaupre, Madeleine
Brennen, Emma
Bishop, W. H.
Blanchard, Bertha
Barrett, Grace
Brooks, Louise M.
Buckley, Ella
Buckley, Page, Mrs.
Bartlett, Jessie
Bates, Blanche
Belmont, Lillian
Britton, Minnie
Curran, Emma H.
Carter, May
Chapman, Edythe
Clift, Lora A.
Corbin, Florence
Caldwell, Helen
Clayton, Eno
Claxton, Maude
Colburn, G. T.
Caief, Jessie
Copeland, Ed L.
Cobb, Sallie
Carus, Emma
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Allan, Archie
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Andruss, Albert A.
Arnold, Chas. M
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Benn, Walter
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Barrows, Jas. O.
Bainnister, Joseph
Boyer, Willis E.
Bell, Prof.
Braggs, Lee
Blitz, F. E.
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Bissell, Walter
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Bills, Major E. A.
Bowler, Billy
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Butler, Fay
Boorles, Geo.
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Blander, Leander
Benedict, Lew
Bainbridge, Chas J.
Bell, Ralph
Black, W. W.
Browne, Edwin
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Cullins, Isaac
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SONGS OF THE STAGE.

II. La Chanteuse Parisienne.

Am I really come from Paree gay?
Did you nevaire see me there,
When I stroll ze Rue street ef'ry day,
Avec independent air?
From ze Provinces? Not on your vie!
Why, mon accent ees so clear
People aire coming to copy me—
Polly voo Fransay, monseer?

And so I am a Parisienne?
Well, oui: you can play zat safe.
Ah, you should haf seen your cherie when
She sang in a bong tong cafe—
Ze Moolong Rouge, or ze Black Chat Noir,
Or else ze Follies Bergeer,
And eferything, you know, comme sa—
Polly voo Fransay, monseer?

What's zat? You haf been to Paree gay,
And you think eet's time to stop,
And you don't belief a word I say?
Why, you make me feel de trop!
Well, on the level, old chap, you re right;
My Paree has been all here;
But hasn't the bluff been out of sight,
And doesn't it go, monseer?

The only William Devere has sent to the equally only "Biff" Hall, President of the Forty Club of Chicago, and other things, a suggested menu for the said club, and Mr. Hall has forwarded it to New York, where it has fallen into my clutches. It is too good to keep. Pray note Mr. Devere's idea of a Forty Club repast:

SUPES: Millie *Olive*, Tom *Peasley*, Billy *Rice*, Ed *Salter*, Billy *Sellery*, George *Beane*, John *McRoney*, James *Pepper*.
FISH: Fanny *Herring*, Sam *Bass*, Lester *Pike*, Alf *Whalen*, Charles *Sturgeon*, Tom *Sharkey*.
ROAST: Charles *Lamb*, John *Lyons*, James *Deer*, James *Campbell*, Billy *McCaffery*, Red *Hamilton*, Professor *Steers*, Will *Cowper*, Carrie *Behr*, Trumbull Sisters, Eugene *Hogg*, Charles *Hart*, William *Woolf*, Lou *Horseman*, George *Bacon*.
GAME: Ed *Henn*, Tom *Swan*, George *Gies*, William *Crane*, Delia *Fox*, Billy *Duckworth*.
EGGS: *Leigh* Sisters.
POTATOES: Mark *Murphy*, Little *Chip*.
PIES: Frank *Apel*, Charles *Berry*.
BREAD: Charles *Brown*, Frank *White*, George *Graham*.
FRUITS: John *Peachey*, Max *Figman*, George *Pare*.
WINES: Newton *Beers*, J *Sherrie* Mathews, *Punch* Wheeler, Dick *Staley*, La *Forte* Sisters, Paddiwhiskie, Charles *Porter*, *Pop* Davis.
Dining room in charge of Charles *Stewart*, assisted by the *Waite* Sisters. Kitchen looked after by James *Cook*, Pete *Baker*, Charles *Frye*, Charles *Boyle*, Doctor *Carver*, and Fred *Peel*. The Washburn Sisters, with Nellie *Waters*, Al *Soper*, Will *Towle*, James *McComb*, Alfred *Brush*, and Paul *Dresser*, will be kept busy. Tony *Going* and Grace *Cummings* will be on the floor. Floral decorations in charge of Madame *Flowers*, assisted by *Fern* Melrose, *Daisy* Gehrue, *Violet* Mascotte, the Le *Vines*, *Bud* Ross, *Lily* Western, *Pansy* Shepherd, A. M *Palmer*, *Mignonette*, Jake *Posey*, and *Fleurette*. Speeches by Annie *Irish*, Tom *English*, Effie *German*, Minnie *French*, *Dutch* Daly, and Little *Egypt*. Fred *Spring*, Charles *Somers*, Banks *Winters*, John *Raines*, Ross *Snow*, Walter *Hale* and Alf *Weathers* will march in led by Burr *McIntosh*.

I would suggest the addition of music by Daniel Bandmann, lights by Josephine Gassmann, salads by Lettice Fairfax, and cigars by Lillian Butz. What a horrible outfit of cannibals Mr. Devere must take the Forty Club to be!

Much suffering has been brought to me of late through stacking up against a sequence of plays in which figured cigars. I know of no anguish so exquisite as that entailed by the sight of an actor enjoying a cigar in a theatre where the audience is not permitted to smoke. The cigar actors seem to know it, too. They take, I verily believe, a fiendish delight in cherishing their property cigars, in puffing out entrancing wreathes of smoke, in flaunting alleged reconcentrado fillers, knowing the while that every man in the house is writhing in envious agony. And then, as if this were not enough, the cigar actor has a way of tossing aside a cigar, after a few tantalizing puffs, and of lighting a fresh one almost immediately, just to show that he has them to incinerate.

Once I asked a cigar actor what became of all the beautiful tobacco rolls that he threw off the stage after a puff or two, and he told me how the stage hands, propertymen and carpenters fought and scrambled for the prizes. But another member of the company said: "Nonsense! He runs off and grabs every one of those butts to save for future reference, and he stands in with the propertyman who has to buy them." I think that I should like to be a cigar actor, if the propertyman were a good judge of tobacco.

Manager Gavin, of the Columbia Comedy Company, sends on one of the quaintest specimens yet received for the collection of letters, "mash" and otherwise. It came to him from an ambitious Michigan girl, and it is worth reading:

Here I write to you though we are strangers you down't know me or I down't know you so very good. Miss —— asked you when you was here if I could go with your show, and you had told her that you down't know the girl, to tell her to come to the opera house I down't know what night it was, between 6-7. yous was boarding in the —— house that time and that girl was living out there she told me that yous wanted her to go but when her parents dident allow her she couldent. so I told her to ask you if I could go because no one can stop me from going. I have no father or mother only one brother. my parents are dead and all the children except me and my brother are left alone here. I got enough to support myself but I downt care where I be now when my brother is gone away it is two yrs since I never saw him again and I'd like to go to, to the world. I could go with two shows that was here but I didn't want to. I would ask you many times if I could go with your show but I never had a chanse to ask so I thought I'd write a letter and see if you would take me. I just love to be a show girl I wouldent know what to do if I'd be one. so I down't want no money but clothes and food. I down't care long as I have plenty of clothes and plenty of food. I am 14 yrs old. you mustent tell anyone that I am wanting to go. you can do what you like. I havent any money but if you would send me just enough to get their I will start as soon as I get the money. you can get paid from the acting. you wouldn't need to get me clothes before it would be paid up. ask your wife if she would like to have me come. I think your company is very nice thats why I'd like to go with it. I am very much intrested in being a show girl or an acter and when a person is intrested in anything they easily can be it without being trained very much. I would try my best to get everything just as it should be and I'd act very nicely to all your company especially to you and your wife. you saw me to the depot when yous went away. I had a black and purple coat on and a round hat. I'd just need to pay half a fair on the train. send in paper money and rap some paper round.

Jolly Della Pringle submits another of similar intent, addressed to her by an aspiring youth of Iowa, whence came the courageous Cherry Sisters, and the valiant Ballard the Bard. Says the Iowa hopeful:

Will you let me travel with your co. I have worked on the stage every night you was here If you will let me go with you I will look after everything such as bills, props and other things that you tell me to do. All I ask is my board and Clothes I am a pretty good singer and a dancer. I don't want to stay here any longer. I would have spoke to you when you was here but there was to many around for me to ask if I did they would make fun of me. I will travel with you only for my board and Clothes. If you will please send me just enough to come where you are at ——, Iowa. Please let me go with you, please do. I will do just as I have agreeded to. Please answer.

If these communications may be taken as a fair indication of prevailing conditions in the Middle West, it would appear that there exists a number of available people willing to work for mere expenses. And Miss Pringle's applicant offers to "look after" bills. I wish that I might know just what he meant by this, for I have a choice and constantly growing collection of bills which I should like some one to "look after." It is all that I can do to look away. But perhaps he meant lithographs.

J. R. Ringwalt contributes still another evidence of the unemployed ability of the West, sending the following advertisement, clipped from a recent issue of the Omaha *World-Herald*:

WANTED—Position by actor, vocalist, dancer, banjo and guitarist, leads and heavies; hot all around man; can lecture or do anything; fifteen years of worldly experience; good-looking, young; would like position as clerk in hotel or anything else in or out of city.

This person must have a great past, though he may have no future. I must suppress his name because this does not go in the advertising columns. But wouldn't he be a winner for a medicine company, or for repertoire? Probably he could double on the oboe, if necessary, and give a street parade all by himself. I once knew a man who offered to double as fat boy and living skeleton with a circus, but even he could not do everything else. THE CALLBOY.

"BUSINESS AND ACTION."

I think the modern Producer has been at it again. At least I am not going to blame the actress whom I have seen do some very good work. And it may be a mistaken idea on the part of both of them that they are catering to a supposed demand of the public. But I expect every day that I shall go to the theatre and find that the modern Producer has introduced "necessary business and action" into Hamlet, Macbeth, Richard III, or Romeo and Juliet.

I saw a performance of Oliver Twist the other night. At least one act of it. I did not wish to see any more. It was sufficient. It was the act where Bill Sykes and Fagin arrange for the "cracking of the crib."

Now, I do not think that the commonly used dramatization of Dickens' story is a particularly good one. But it has served its purpose in a way in presenting those three strong types of character: Bill and Nancy Sykes, and Fagin. And it made salient their predominating characteristics in their embodiment. The ruffian and bully, Billy Sykes, domineering, disagreeable, but with a certain dogged persistency and bull dog courage that seems to belong to the lower strata of London life. The cunning, crafty, but cowardly, sneaking fence, Fagin, constanttly filled with the twin emotions, avarice and fear. The poor, benighted woman, Nancy, in whom maternal love arises through her interest in Oliver, and through her gratitude to the Brownlows, a desire to live a better life, whence arises the struggle between her love for Bill (for she loves him beyond question), and her wish to do right. For Dickens, in adorning his tale, points his moral, and I think it is good art. And I am not yet ready to believe that the majority of the people prefer the realism of Zola to the ideality of Dickens.

To return to the scene in question. While Bill and Fagin are discussing the ways and means of burglarizing this particular house, Nancy is sitting sewing, and taking big draughts from the gin bottle at her elbow. So by the time Bill is ready to depart with the sleeping Oliver in his arms, she is disgustingly drunk. And the one great necessary question of the play to be considered in that scene -the showing of the awakening of the maternal instinct and tender love for helpless youth—was lost sight of and overwhelmed in the watching of the antics of a drunken drab. And when she is supposed to pathetically beg Bill to let her kiss Oliver good-bye, promising not to wake him, at which I have seen audiences weep, not a few barren spectators, but it seemed almost the majority of the audience laughed at the "business and action," which consisted in the reelings of a frightfully intoxicated woman.

"Oh, the pity of it, Iago, the pity of it."

WILLIAM FRANCIS SAGE.

THE DEATH OF LAURA BOOTHE.

Laura Boothe, of The Foundling company, was found dead in her rooms, at the New Amsterdam Hotel in this city, on March 28, with a bullet wound under the right ear. A revolver lay at her side, and suicide was believed at first. Later, however, James S. Lee, manager of the company, who stopped at the same hotel, was arrested on suspicion and was held in $5,000 bail. Miss Boothe had appeared in The War of Wealth and The Prisoner of Zenda before her engagement in The Foundling, and was the daughter of a Baptist clergyman of Springfield, Mass. Her parents and two brothers attended the funeral services in this city on Friday, and interment was at Woodlawn Cemetery.

Wanted—a first-class theatre in a city having a population of 50,000 or more. Address E. J., care MIRROR.

CHAUNCEY OLCOTT'S NEW PLAY.

Chauncey Olcott will appear next season in a play which treats exclusively of life among the Irish gentry. There will be no peasants in the play, and the comic element will be confined to two servant characters. Mr. Olcott's role will be that of a young Irishman of good family, and he will do more love-making than in any of his previous plays. The scenery will be of the same elaborate kind as that used in Sweet Inniscarra. The first act will show an Irish manor of the Elizabethan period. Another scene is a gypsy camp by moonlight, and another an Irish ruin of the romantic kind made immemorial in plays treating of life in the Emerald Isle. As yet no title has been selected for the play, which is more of a comedy and less of a melodrama than any in which the popular star has heretofore appeared.

THE ELKS.

At the annual election of Cleveland, Ohio, Lodge No. 18 the following officers were chosen: E. R., John G. Scorer; E. L. K., H. J. Trinkner; E. L. K., Doctor H. H. Buck; E. L. K., William Buse; Secretary, E. G. Seckler; Treasurer, Sidney W. Giles; Tiler, M. Kavanaugh, and Trustee, F. L. Diebolt.

Newport News, Va., Lodge No. 315 held its annual election March 25, and elected an entirely new set of officers from the floor as follows: E. R., J. A. Hirshberg; E. L. K., J. E. Williams; E. L. K., V. B. Barclay; E. L. K., D. G. Smith, and Tiler, A. V. Dilleon.

The annual election of officers of Kane, Pa., Lodge No. 329 was held March 30, when the following officers were elected for the ensuing year: E. R., N. M. Orr; E. L. K. A. W. Risdon; E. L. K., J. H. Gillis; E. L. K., E. L. Ryan; Secretary, C. W. Orr; Treasurer, C. B. Gillis; Tiler, A. Becker, and Trustee, H. H. Clayson. The installation will take place April 6.

The annual meeting of Portland, Maine, Lodge No. 188 was held March 28, when the following officers were elected: E. R., George L. Briggs; E. L. K., Elmer G. Gerrish; E. L. K., Walter Lovell; E. L. K., Arthur C. Bass; Secretary, Wesley G. Smith; Treasurer, R. E. Alden; Tiler, George H. Hodgson, and Trustee, Robert A. McClutchy.

The Appleton, Wis., Lodge entertained a large company of friends at a rousing social session March 26, opening their new quarters.

At the annual election of Des Moines, Iowa, Lodge March 27 the following were elected: E. R., Chester W. Strock; E. L. K., Doctor Wilton McCarthy; E. L. K., T. W. Henry; E. L. K., Lew Burnett; Secretary, Harry G. Mutter; Treasurer, George Cooper; Tiler, Adam Robinson; Trustee, W. Quick; Delegate to Grand Lodge, W. Korn, and House Committee, H. D. Cozens, H. Lehman, George W. Miller.

The Lowell, Mass., Lodge held its annual election of officers March 29, as follows: E. R., R. W. Stickney; E. L. K., George C. Evans; E. L. K., Peter Farrell; E. L. K., John F. Kinsella; Secretary, C. S Smith; Treasurer, Joseph Hicks; Tiler, H. A. Toupin; Trustee, Thomas E. Boucher; Delegate to Grand Lodge, E. W. Lovejoy, and Alternate, Henry J. O'Dowd.

The annual election of Little Falls, N. Y., Lodge No. 42 was held on March 23. The following were elected: E. R., Honorable E. E. Sheldon; E. L. K., Doctor P. L. Haight; E. L. K., Harry L. Snyder; E. L. K., Frank B. Wilcox; Secretary, E. B. Waite, Jr.; Treasurer, Fred G. Teall; Tiler, E. A. Conyne; Trustee, W. F. Lansing, and Representative to Grand Lodge, Halsey W. Warren.

The installation of Morgantown, W. Va., Lodge No. 411 occurred March 25, and was a success. Thirty-eight charter members received the rites.

On March 31 Al. G. Field received the pleasing intelligence that he had been unanimously chosen Exalted Ruler of Columbus Lodge No. 37. Mr. Field has long been an earnest and enthusiastic member of this Lodge, and is one of the most popular members of the order. A congratulatory message from the assembled Lodge was his first intimation that he was to be selected, and it goes without saying that the genial comedian will perform the duties incumbent upon the position with dignity and credit to the Lodge which honored him.

The Birmingham, Ala., Lodge at a meeting March 22 elected the following officers: E. R., R. F. Beasly; Secretary, W. P. McCrossin, and Treasurer, Frank Argo.

The following officers were elected March 18 by New Albany, Ind., Lodge No. 270: E. R., Adam Heimberger; E. L. K., Bert Thurman; E. L. K., George A. Newhouse; E. L. K. Herman Horn; Secretary, John Gaither; Treasurer, Henry Harmeling; Tiler, R. A. Tansey, and Trustees, re-elected, George Steinhauer.

An important event in the history of Jackson, Mich., Lodge No. 113 occurred March 24, when a class of seventy-eight was initiated. After the ceremonies a banquet was served, which was participated in by over four hundred. A pleasing incident was the presentation of a diamond ring to Exalted Ruler Charles H. Smith. Elks from many cities were present. The annual election of the Lodge occurred March 28, and resulted in the re-election of all the officers as follows: E. R., Charles H. Smith; E. L. K., H. S. Butts; E. L. K., F. P. McQuillan; E. L. K., John E. McGraw; Secretary, F. A. Palmer; Treasurer, Charles Rutson; Tiler, W. C. Barney, and Trustees, Henry A. Hayden, W. A. Reynolds, S. H. Carroll.

Logansport, Ind., Lodge No. 66 initiated a class of seventy-three March 24. The Lodge attended the performance of The Geisha in a body, and members of the company were their guests at a banquet afterward. Visitors were present from Chicago, Cincinnati and other cities. The Lodge is now the largest in Indiana.

There was a large attendance at the annual meeting of the Kalamazoo, Mich., Lodge No. 50 March 30. Officers were elected as follows: E. R., John W. Bosman; E. L. K., Ashley J. Abel; E. L. K., Mark Merriman; E. L. K., D. P. Tomkorman; Secretary, Fred Cellum; Treasurer, J. A. Pitkin; Tiler, James Fuller; Trustee, Samuel Folz, and Representative to Grand Lodge, J. W. Bosman. A social session followed where a fine spread was served, and speeches and music followed, making a very enjoyable meeting.

At the meeting of Elizabeth, N. J., Lodge No. 289 held March 28 the following officers were elected for the ensuing year: E. R., William H. Reeder; Treasurer, A. J. Rudd; Secretary, Robert Hedley; Tiler, George Hector; Trustee, W. H. Reynolds; E. L. K., F. H. Dunn; E. L. K., D. H. Quinn, and E. L. K., J. B. Beatty. The Lodge will hold a public smoker April 4, for which a large number of invitations have been issued.

PROFESSIONAL DOINGS.

Amy Lee, whose portrait appears above, has made many successes this season with the Girard Avenue Theatre Stock company at Philadelphia. At the close of her present engagement Miss Lee, assisted by George Barbier, also of the Girard Avenue Stock company, will present in vaudeville a new sketch written for her by Edward E. Kidder.

Louis St. J. Thomas and Florence Metcalf were married on March 24, at Philadelphia.

Clay Bouton, sister of Madeline Bouton, has arrived from San Francisco, and is studying for light opera under the tuition of J. J. Racer, of the École Duprez, of Paris.

The military spectacular play Gettysburg, by Frank G. Campbell, which is now on tour, will come to the Grand Opera House week of April 18, and will be seen the following week at the People's. Conrad Muller, Jr., the manager, has engaged Martin J. Dixon as special business representative for the Eastern trip. The play will be picturesquely staged, and elaborate decorations will be made in the lobby of the Grand during the engagement.

Policeman John Kelly, of Philadelphia, erstwhile player and propertyman in Madame Modjeska's company reappeared with the Polish actress last Thursday, at Philadelphia, impersonating Charles, the Wrestler, in As You Like It.

Elsie Bennett, formerly of Augustin Daly's company, will give a monologue at the Waldorf-Astoria, on April 14. This will be Miss Bennett's debut in this form of entertainment.

James Miller, the well-known manager, formerly of Columbus, Ohio, is said to be dying at San Francisco as a result of injuries received while playing football four years ago.

Illness of three members of Arnold's Fun Makers made it necessary for them to close their season sooner than expected. The attraction was to have opened a Southern tour at Nashville, April 11. Manager Arnold will not reorganize for this season, but will come to New York to arrange for next season.

Edna May and Cecil Spooner, of the Spooners, was received with great favor in their dramatic work and specialties at Hartford, Conn., during their engagement in that city. The Elks of the company were invited guests of the local lodge, April 1, and the Spooners' dates through Connecticut have been social as well as pecuniary successes.

John Bernard Kelly, of Waterbury, Conn., and Jennie Thomas, of New York, both members of the Frederick and Minnie Seward company, were married at New Castle, Pa., on March 29.

Mason and Downs' Uncle Tom's Cabin company, under the management of W. C. Downs, will open its season in August.

Fernanda Eliscar has very successfully played Jessie Mackey's role in The Little Minister, at the Garrick, during Miss Mackey's illness.

Ella Bailey Robertson left Ethel Tucker's company at Troy, N. Y.

Alma Kruger, who has been Louis James' leading lady for the past three seasons, has signed contracts by which she will be featured in The Heart of Maryland next season, in the part played by Mrs. Leslie Carter.

The Althea Twin Sisters, with Blaney's A Hired Girl, have signed with Charles E. Blaney for next season. They are very successful in their dancing specialty.

D. U. Frank has a 25-minute play for a legitimate comedienne who can sing and play a little, assisted by two light comedians, one of them a pianist. Booking is practically guaranteed if rehearsal is satisfactory.

ARE YOU AN ALE DRINKER?

A BUSINESS OPPORTUNITY. For lease or will sell at end of present season
DARKEST AMERICA,
By FRANK DUMONT.
Duly copyrighted and protected by letters patent. The only Negro Drama ever written.
NO { Uncle Tom's Cabin business. / Pictures of Abraham Lincoln. / Slave drivers. / Oppression of a down-trodden race. / Clap trap.
Telling a story of human interest, describing Negro life in all its phases. Complete scenery, wardrobe, and original music by Milt Hall, together with sleeping and dining car. A complete outfit ready for business.
Darkest America is now en route and will close its second successful season about June 1. Will lease to responsible party reasonably.
N. B.—Frank Dumont is now writing a new third act.
Address AL. G. FIELD,
563 East Mound Street, Columbus, Ohio.

WANTED.
Professional or Amateur with capital for Stock Company, Spring and Summer. DEAN, MIRROR OFFICE

THE FOREIGN STAGE.

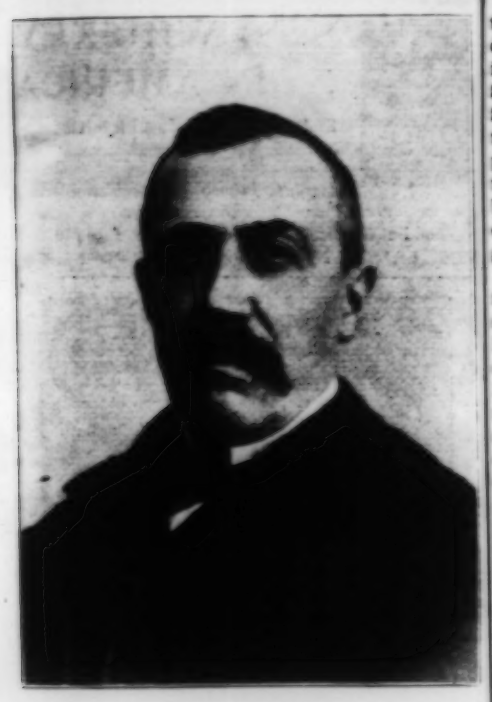
GAWAIN'S GOSSIP.

The News of a Week in London—New Plays Promised—Americans Abroad.

(Special Correspondence of The Mirror.)

LONDON, March 26.

We have not had any striking theatrical sensation this week to leaven, as it were, the somewhat depressed state of business induced partly by the usual pre-Easter lull and partly by the



RICHARD BUTLER.

sudden big blizzard which has just befallen us. And just, too, as we were looking forward to the flowers that bloom in the Spring tra-la, as was wont to be chortled by our arch-humorist, W. S. Gilbert—who, by the way, has just bobbed up serenely again at the Savoy in connection with his quondam collaborator, Sir Arthur Sullivan, with a revival of their comic opera, The Gondoliers. But of this more anon.

For first I should tell you that although we have this week had no sensation worth a whitesmith's imprecation, we are expecting a sensation that promises not only to be worth several such, but is apparently likely to arouse many a big, big D among many important members of the theatrical and journalistic professions.

To be short, as good old D. Defoe would say, I have just been officially informed that, when our Actors' Association holds its annual meeting on Sir Henry Irving's Lyceum stage at the hour of noon next Tuesday, the question of Clement Scott's recent extravagant attacks on the stage and all its works will be thrashed out—and about time, too, say I.

Moreover, and herein lies for many of us the chief point of interest, the Actors' Associators will seize this opportunity of vindicating their recent alleged attitude toward the said Clemmy. For be it noted that, according to a goodly number of Madame Rumor's thousand tongues, the aforesaid A. A. had demanded from the *Daily Telegraph* either Scott's dismissal or his instant execution or something of that sort. This extreme measure, however, certain Actors' Associators have in some sort denied to me. Also, they darkly hint that next Tuesday not only will they vindicate themselves in this regard, but also that their president, Sir Henry Irving, will explain concerning a certain letter sent to him by the *D. T.'s* proprietor, Sir Edward Lawson, in reply to a remark or opinion of his (Sir H's).

Meanwhile, I regret to say that Mrs. Clement Scott, a charming and most estimable lady, has been lying at death's door during the last few days. So has Florence St. John, one of our chief comic opera favorites, who was lately playing The Grand Duchess at the Savoy. Happily there is better news to hand concerning both ladies at the moment of writing.

The aforesaid Gilbert and Sullivan's comic opera, The Gondoliers, was enthusiastically welcomed on its revival at the Savoy on Tuesday. All the chief numbers were encored, and lavish plaudits greeted the chief players, Walter Passmore, William Elton, Charles Kenningham, Emmie Owen, Ruth Vincent, Louie Henri, and Rosina Brandram, who is the only one of the original cast of 1889. In response to a call for librettist and composer, Gilbert appeared and stated that Sullivan could not come, as he was at Monte Carlo, finishing the score of the new opera which is being written by Arthur Wing Pinero and Comyns Carr. Gilbert added that doubtless the audience would think that Sir Arthur "could not be better employed," whereupon the said audience said "ditto" to Gilbert. But whether Gilbert regarded this unanimous accord with his remark as a compliment or otherwise to himself, this deponent sayeth not, because he has not yet asked Gilbert. Anyhow, it is about time that this long, long promised Pineromian libretto saw the light. We are all anxious to see how "Pinny," who is by many lengths our leading dramatist, comes out in this difficult class of work.

American citizens and citizenesses continue to abound on our stages. In our halls there is now often to be seen W. A. McConnell with "Doc" McDonough, husband of Madge Ellis, Binns and Binns continue to go strong in the London Pavilion, Oxford and Tivoli, and at the first two named halls there has this week appeared droll and dainty little Emma Pollock, who made such an instantaneous success here in your somewhat strange drama, The County Fair. Little Emma has gone well, especially at the Oxford, so well indeed that our oldest manager, the nearly octogenarian Charles Morton, the shrewd manager of the Palace, has secured her, to open at Easter at that handsome theatre, where she is sure to catch on better than anywhere, as the audiences are of a more attentive and less chattering cast than at some of our houses. Moreover, at the said Palace the present chief scorers include Rawson and June, the man R startling all by his boomerang throwing, while the lady J. either hops around, speaking the American language, or exhibits her prowess as a club-swinger.

One of the best turns you have yet sent us is that provided by your strong voiced and splendid shouldered soprano, Lida Clark, who is giving a splendid animated picture show at our South London Palace, a large-sized hall on the Surrey side of the Thames. The pictures setting forth, in a church scene, the story of the poor tramp-organist, and the series illustrating the narrator of the little scolded child who died, brought, when I saw it, many a tear into the eyes of kind friends in front, including even the generally steel hearted undersigned.

The Ibsenites have caused a bit of a flutter in this city this week by reason of internal dissensions concerning that birthday letter which, as I hinted last week, they had arranged to send over to the bleak shores of Norway to "The Master," as they call him. The idea had been formulated by Ibsen's chief English translator and idolator, Critic William Archer, and several others. Archer even went so far as to write a column and a half "poem" in the *Daily Chronicle*, a big radical journal, with strong leanings to Ibsen'sm. Now it appears that many a devout Ibsenite who would fain have helped in epistolarily worshiping the now septuagenarian grim old dramatist had been snubbed, both as to t. eir signatures and their "subs," and, during the week, there have been many volcanic outbursts in the public journals.

The portrait herewith is that of Richard Butler, editor of the London *Referee*, with which popular weekly he has been connected since its first number, and some little time ago that paper, like THE MIRROR, celebrated its thousandth number. Richard Butler is not only, to use a favorite phrase of Carlyle's, an able editor, but he is a very trenchant writer of theatrical and sporting criticisms, stories, and paragraphs. Also, he is the "Richard" of the collaborative firm of Richard Henry and as such has helped to concoct many burlesques, comedy-dramas, etc., from the big Gaiety success, Monte Cristo, Jr., downward. He has now in hand, with the said "Henry," whose other style and title is H. Chance Newton, a new comic opera libretto on a famous old English subject, and a farcical comedy run on semi-political lines. Very popular is "Richard" among his fellow-journalists and ditto playwrights, for he is as kindly and as loyal as he is diligent and outspoken.

The aforesaid "Henry" has just written a kind of musical comedy, or musical mixture, for Marie Lloyd to make her first appearance on the theatre stage withal—that is to say, her first appearance beyond a pantomime or two.

This play, named A. B. C., or Flossie the Frivolous, started its tour at the Grand Theatre, Wolverhampton, on Monday, where it had an enthusiastic reception plus several encores. No more need be said, save that it contains some bright and melodious music by George Le Brunn, composer of some of Marie's chief vocal successes, a certain classical composer disguised for the nonce as "Graban;" Gustave Chaudoir, resident composer to the Moore and Burgess' Minstrels, and Frank E. Tours, a clever son of the long popular Berthold Tours, who died last year. Marie's character is that of a saucy waitress at an A. B. C. (or Aerated Bread Company's) tea shop; and who subsequently becomes mixed up with heirless estates and the Free Library of Lippton-on-the-Lipp. She really acts the part thoroughly well, not only in its light comedy portions, but also in its pathetic passages. But no more on that head except that Marie Lloyd and co. have to cross to-morrow to Dublin, and I'm afraid they are in for a terrible passage if the present dangerous blizzard holds.

Just after my last week's batch was mailed it was settled that Kate Terry, the long retired elder sister of Ellen Terry, should return to the stage to play in Stuart Ogilvie's comedy, The Master, which John Hare is to produce at the Globe at Easter or thereabouts. During the week, however, Kate Terry has been very ill, and had to undergo an operation; but she is now reported to be improving. It is nearly thirty years since Kate Terry was wont to charm London playgoers—though as an actress she was never so great as some reminiscent folk would make out. She certainly was never anything like the equal of Sister Ellen, either for artistic intensity or for range. Still we shall all be glad to see her again, for she had ever a winsome manner. Her best achievements were with Fechter at the Lyceum in the early sixties.

Arthur Law's latest drama, The Sea Flower, recently described by me, is to be withdrawn from the Comedy to-night after a very brief run. The theatre will, barring a matinee, now remain closed until April 16, when Charles Hawtrey will return thereto to produce Richard Claud Carton's new comedy at present entitled Lord and Lady Algy.

[At the Garrick, where the ill-fated 22 Curzon Street dried up after a nine nights' run, Albert Gilmer and your well-known firm, Hardie and Von Leer, are pleasantly running R. Ganthony's pleasant comedy, A Brace of Partridges. This English product must, however, clear out by Easter to make way for your American product Too Much Johnson.

Beerbohm Tree has, since my last letter, personally verified my statement as to his having secured from Sydney Grundy a new dramatization of The Three Musketeers. Tree also tells me that he has decided that his next Shakespearean production shall be King John, which he once played some years ago at a Crystal Palace matinee, also that he has settled for Lewis Waller to play Faulconbridge, and Franklin McLeay, Hubert—both A1 selections, believe me. Before King John is done, about next New Year's Day, Tree will produce either H. V. Esmond's new comedy, My Lady Virtue, or Louis N. Parker's adaptation of Le Chemineau, at present called Ragged Robin.

George Alexander, who is actively rehearsing that much discussed drama, The Conquerors, for production on April 14, has just added three more new plays to his fast growing stock—namely, a Wars of the Roses, by Edward Rose; The Ambassador, by the strong-minded lady novelist who elects to be literarily known as "John Oliver Hobbes," and Paolo and Francesca, by our newest promising poet, Stephens, who was erewhile a strolling player.

GAWAIN.

AT THE PARIS THEATRES.

Bisson's Latest—Mi-Careme Carnival—Other Theatrical News.

(Special Correspondence of The Mirror.)

PARIS, March 18.

Alexandre Bisson has turned out so many successful farces that any work from his pen attracts a great deal of notice. In his latest effort, Le Controleur des Wagons-Lits, produced at the Nouveautés on March 11, M. Bisson has succeeded in evolving a series of laughable complications, which, if not strictly new and original, make a hilarious entertainment. The title is also a happy one, conjuring up in the mind of the prospective patron visions of *risqué* situations similar to the bedroom scenes in Le Nouveau Jeu. The said patron, however, will not have these visions realized upon entering, for the farce is much more moral than most of its kind. Its story concerns one Georges Godefroid, who has, prior to the opening of the play, wedded Lucienne, a young widow of superlative loveliness. The felicity of their union is marred by Lucienne's parents, M. and Madame Montepepin, who find delight in lauding the qualities of their daughter's first husband and in making comparisons between him and Georges which are decidedly unfavorable to the latter. The continuance of this sort of thing finally drives Georges to desperate remedies, and he resolves to obtain a divorce, but in a quiet way in order not to hurt the feelings of Lucienne. He already has selected her successor. She is Rosine Charbonnean, a girl of eighteen, residing with her parents at Nangis, a town near Paris. Godefroid becomes a welcome visitor at the Charbonneau household. To Rosine and her family he represents himself as a divorced man. To explain his frequent absence from home he informs his wife and parents-in-law that he has become, for the sake of occupation, an inspector with the Sleeping Car Company, which position requires that he should be away from home frequently. Lucienne, who has implicit faith in her husband, believes him, but Montepepin is suspicious and makes inquiries at the office of the Sleeping Car Company.

Now it so happens that in the employ of this company there actually is an inspector named Godefroid, with Alfred for Christian name. Georges Godefroid is unaware of this coincidence, but it proves his temporary salvation. For when Montepepin calls at the office of the Sleeping Car Company he is informed that there is an Inspector Godefroid in their service, and further that he is one of the best men on their force, which lulls Montepepin's suspicion.

Alfred Godefroid, hearing of Montepepin's visit, goes to the latter's house for an explanation. He encounters his namesake, who tells him the story of his deception. Alfred promises to keep his secret, and, having Georges in his power, he takes opportunity to flirt with Lucienne. Georges does not dare to protest, fearing that Alfred will divulge his duplicity. Alfred also ingratiates himself with the Charbonnean family, his good looks and pleasant manner making him popular everywhere.

Georges, being unable to find any grounds for bringing a divorce suit against his wife, tries another scheme. He conceals a phonograph in the apartments of his mother-in-law, who is very superstitious. When she enters the room the phonograph begins to cry out: "I wish Georges' marriage annulled!" This terrifies the old woman, but in conversation with Alfred she learns its cause, and also of Georges' courting of Rosine. A council of war is held, and it is resolved to play upon Georges a joke that will convince him of his folly. Alfred commences it by instilling into Georges' brain the idea that he (Georges) is subject to hallucinations and on the road to insanity. Constant repetition of this has its effect on Georges. In the third act he is dining with Rosine and her family and Alfred. He goes to the kitchen to make an omelette, and while he is gone the Charbonneau family leave the stage and the Montepepin family, with Lucienne, take their places at the table. Georges returns carrying the omelette, sits down, and discovers his wife and her parents. A phonograph, brought by Alfred, cries: "Repent, Georges, repent!" Georges is almost paralyzed with fear. Alfred suggests that he is the victim of a mental delusion, and recommends that he duck his head in cold water. Georges rushes out to do so, and returns to find the Charbonneaus again in their places. At this juncture M. and Madame Montepepin march, in ghostly silence, across the room, while the voice of the phonograph continues its warning. Georges is on the verge of nervous prostration through fear, the joke ends, matters are explained, Georges returns to his wife, and Alfred wins Rosine.

This scene seems very silly in cold types, but when played it is excruciatingly funny. The introduction of the phonograph is also a novelty. It could be heard plainly in all parts of the house.

The role of Georges is a splendid comedy part, and Germain made everything possible out of it. The house was in uproarious laughter while he was on the stage. Tarride was excellent as Alfred. Marcelle Luder as Lucienne, Mlle. Palwig as Rosine, Rosine Maurel as Mme. Montepepin and Colombey as Montepepin, all had the true spirit of farce and made the performance go with dash and vim.

I hear that the American and English rights to the farce are being negotiated for, and foresee a prosperous career for it.

Yesterday was Mi-Carême or Mid-Lent, and *tout* Paris was *en fête* in consequence. The weather was fine, and the sun had not long risen before Place du Pantheon was thronged with men and women in fantastic costumes, who liberally pelted confetti at everyone. This kept up all the morning. The students came over from the Latin Quarter in droves, and caroused as they alone can. The Carnival procession was reviewed at the Elysée by President Faure. The parade started about noon, and was in two divisions, one composed of students and the other of marketwomen. The students' division contained many floats, one of which, the Theatre Car, showed characters from all the popular plays of the season. Heading the marketwomen's section was the Mi-Carême Queen of Queens, Maria Bourdillon. She sat on a magnificent throne of white brocade, and was dressed with becoming splendor. Everywhere she was hailed as the loveliest queen in many a year. The procession passed through all the principal avennes and boulevards, and was greeted all along the line by cheering crowds.

The festivities closed with a grand masked ball, the fourth and last of the season, at the Opéra. The Queen of Queens attended with her suite, and joy reigned supreme until daybreak.

Alice Lavigne, who for many years has been one of the most popular members of the company at the Palais Royal, has been suddenly stricken with blindness. Specialists who have attended her say that it is impossible that she should ever regain her sight. This terrible misfortune has come upon her at a time when she was almost penniless. Always generous and improvident, the large salaries which Madame Lavigne has received have gone as quietly as they came. Her brother and sister artists, headed by Rejane, are arranging a benefit performance for her, to take place in April. Tickets are being subscribed for rapidly, and the benefit no doubt will realize a large sum. Madame Lavigne has the profound sympathy of everyone.

Eugene Ritt, a former director of the Opéra and an ex-President of the Dramatic Artists' Association, died here last week. He was about eighty years old, and had been in the theatrical business for sixty years. During his career he managed the Ambigu, the Opéra Comique, and the Porte-St.-Martin.

It is announced that Boucher, one of the members of the Comédie Française, is to leave that organization shortly. Boucher never has played very important parts, but has excellent business ability, which has brought his services into demand for the management of tours. Boucher is said to be troubled with a desire to star—and worst of all places, in the United States. The report is that he will go to America in the Autumn and present a repertoire of emotional plays, having as his joint star Mlle. Marsy! Considering Boucher's reputation for shrewdness, it is surprising that he does not recall the unfortunate experiences of Mounet-Sully, Coquelin, and Rejane in the United States. Furthermore, I much doubt if Mlle. Marsy would consent to taking any such jaunt. But if they do go everyone here who knows them will wish them success.

T. S. R.

DOESN'T LIKE OUR LEADING MEN.

Elizabeth Robins, the American actress, who after a prolonged stay abroad has returned to this country to present Ibsen's plays, has been severly criticising the leading men at New York theatres. In London Miss Robins is quoted as saying: "In England leading men—that is, men of fine face and figure, of youth and good manners, equal to the very best on the New York stages to-day—are really quite common. None of the leading men I have seen here begin to compare with the men now playing the leading parts in the principal theatres in London. If you ask me to particularize wherein the American leading men are inferior I would have to say that it is in grace and manners they are deficient. There is a certain finish and distinction about the wellbred English leading man that is seldom, if ever, found on the stage in this country."

ENGAGEMENTS.

Mathews and Bulger joined A Milk White Flag at Toledo March 25.

Paul Harris will leave the Jossey-Marvin company at Laramie, Wyo., and will be replaced by W. W. Craig.

Marvin Savage, trick pianist, with Westfall Comedy Sunbeams for the Spring and Summer season.

For the Lyceum Theatre Stock company next season: Mary Mannering, Mrs. Whiffen, Mrs. Walcot, Rhoda Cameron, Katharine Florence, Elizabeth Tyree, Adelaide Keim, Charles Walcot, Edward Morgan, William Courtleigh, Theodore Babcock, Joseph Wheelock, Jr., John Findlay, Harry Woodruff, William Kittredge, E. W. Thomas, Sevmour George, H. S. Taber, and Thomas Whiffen, Jr.

Marie Dressler, for the annual Casino review.

Jean Renolds will open at Binghamton, N. Y., on April 11 for a season of sixteen weeks. The following players have been engaged through Roberts and Ince: George Spencer, David Ward, Frederick Backus, George Beverly, Phil McCarty, Robert Whitter, Mrs. Sargent, Misses Harmegan, Hill, Forbes, and Ralphstone.

Mae Lowery, James Gilbert, Lawrence Kearney, Eleanor M. Cooper, Rose Kesner, and Dorothy Revell, for The Chorus Girl.

DEATH OF ANTON SEIDL.

Anton Seidl, the famous musical director, died at the home of Manager Sigismund Bernstein, No. 312 East Nineteenth Street, on Monday evening, March 28, at a quarter past ten o'clock. His death was sudden, and, according to the autopsy performed by Coroner's Physician Donlin last Tuesday afternoon, it was caused by acute gastritis, which was the result of some irritant poison that could not be definitely determined without chemical examination. The autopsy showed the existence of pronounced cirrhosis of the liver, gall stones, a degenerative condition of the kidneys and an affection of the tissue of the heart.

It seems that Mr. Seidl was in his usual health when he took luncheon with his wife at his home, 38 East Sixty-second Street, on the day of his death. He is said to have eaten very heartily of shad roe. In the course of the afternoon, according to his custom whenever he was in town, he strolled into Fleischman's restaurant, corner of Tenth Street and Broadway, to take a cup of coffee and look over the German papers. There he met his friend, Nahan Franko, who on leaving the restaurant walked with Mr. Seidl as far as Nineteenth Street. A few minutes after his arrival at Mr. Bernstein's house Mr. Seidl complained of feeling nausea, which was soon followed by acute pains in the stomach. He grew so ill that he was put to bed. Doctor Alexis V. Moschcowitz, of 364 West Sixty-fifth Street, was summoned, and a message was sent to Mrs. Seidl informing her of her husband's illness. After reaching Mr. Bernstein's house Mrs. Seidl summoned Doctor Gustav Langmann, the family physician, for consultation with Doctor Moschcowitz. Doctor Langmann arrived at about 7 o'clock. The case was diagnosed as one of food poisoning, and every effort was made to alleviate the sufferings of the patient. Despite the strenuous efforts of the doctors Mr. Seidl lost consciousness, gradually became weaker, and died without regaining consciousness. Notice was at once sent to the coroner, and as soon as the requisite permission was obtained the body was removed to Mr. Seidl's home.

Anton Seidl was one of the greatest conductors of his day, and was excelled by none as a director of Wagnerian opera. He was one of the three eminent conductors who had learned the traditions of the Wagner operas from Richard Wagner himself. The other two are Hans Richter, of Vienna, and Herr Levi, of Munich. Anton Seidl was unusually endowed with the analytic and synthetic faculties so necessary for an orchestral leader. His personal magnetism and his profound knowledge of music proved most inspiring to the members of whatever orchestra he took charge of, and they followed his direction with eagerness and delight. It is said that when he was at Bayreuth in the seventies his was the steady and strong arm upon which the rapidly aging Wagner depended for the performance of difficult tasks, and that the dramatic quality of Mr. Seidl's conductorship of Wagner's music and the intense effect he produced upon his audiences were as much due to the influence upon him of Wagner himself as to the perfect training he received from the great composer. Whatever the cause, Seidl was unquestionably a genius in the art of conducting. He was not only a master in directing the Wagner operas, but proved himself a master in conducting every other department of orchestral and operatic music.

Anton Seidl was born at Budapest, Hungary, on May 6, 1850. After finishing the usual school course he became a pupil at the Leipzig Conservatory in 1870, where he studied music for two years with great earnestness and application. At the end of that time he had the good fortune to be taken as a pupil in the art of conducting by Hans Richter, who was then directing the opera at Budapest. It was under Richter that Seidl began to study the works of Wagner and the scores of Beethoven's symphonies. It was at that period that Wagner was producing the four music dramas of Der Ring des Nibelungen, and was in need of competent assistance. Accordingly he wrote to Richter to ask him whether he could recommend any young musician that would answer his purpose. Richter at once suggested Seidl, and advised the young musician to accept the position as an excellent training school.

Thus it came about that Mr. Seidl had the advantage of continuous association with Wagner from 1872 until 1877, during which time he lived at Bayreuth as a member of Wagner's household. The work he did at Bayreuth comprised the making of clean copies of the scores of Das Rheingold, Die Walküre, Siegfried, and Die Götterdämmerung for the engravers, in order that Wagner's own manuscripts would not be subjected to the risk of being lost. At rehearsals of these operas Mr. Seidl was entrusted with directing the studies of some of the principals and also trained the male chorus. When the operas were produced at the Bayreuth Festspielhaus in the Summer of 1876 Mr. Seidl had charge on one side of the stage of what was termed the "musical stage management."

Having completed his work at Bayreuth in 1878, Mr. Seidl accepted the position of repetitor at the Vienna Opera House. In this capacity he assumed charge of the stage management when Rheingold, Siegfried, and Die Götterdämmerung were produced there. In 1879 he was appointed conductor of the opera at Leipzig, where he increased his fame as an authority on Wagner operas. When the Nibelung series were to be brought out for the first time in Berlin in 1881, Wagner insisted that Seidl should be the conductor. Intendant Hülsen, of the Royal Opera, declined to agree to this request, and the Nibelung series were, therefore, produced in Berlin at the Victoria Theatre under the management of Angelo Neumann, Wagner himself attending the performances.

In 1882 Mr. Seidl was engaged to conduct the performances of Der Ring des Nibelungen at Her Majesty's Theatre in London, and in 1883 and 1884 he traveled with Neumann's Nibelungen Theatre throughout Germany, Italy, Belgium, Holland, Austria, and Hungary, directing over 130 performances during that time. In 1885 he directed the opera at the Bremen Opera House. While in Bremen he married Fräulein Kraus, a popular soprano singer, connected with the company. Meanwhile the conductor's chair at the Metropolitan Opera House in New York had become vacant through the death of Doctor Leopold Damrosch, and Mr. Seidl was invited to be his successor. Accordingly Mr. Seidl came to New York, and made his first appearance at the Metropolitan Opera House on the opening night of the season, Nov. 23, 1885, on which occasion he conducted Lohengrin. He continued as the principal conductor of German opera at the Metropolitan until Abbey and Grau leased the house.

When Jean de Reszke first proposed to sing Tristan in New York he insisted on the re-engagement of Mr. Seidl as a regular conductor at the Metropolitan His request was complied with, and Mr. Seidl was re-engaged, conducting the series of German operas given at the Metropolitan during the season of 1895-96 and 1896-97. He directed first performances in America of Die Meistersinger (Jan. 4, 1886), Tristan und Isolde (Dec. 1, 1886), Siegfried (Nov. 9, 1887), Die Götterdämmerung (Jan. 25, 1888), and Das Rheingold (Jan 4, 1889).

Mr. Seidl also became prominent in the concert world of America. For several years his name was identified with the Metropolitan Orchestra. Some time ago various music lovers among the women of Brooklyn formed a society and named it after Mr. Seidl, who was engaged to conduct its concerts, which soon became the principal musical events of the season. His success in Brooklyn led to his engagement to conduct the Summer concerts at Brighton Beach. When Theodore Thomas accepted a position in Chicago, Mr. Seidl was selected to succeed him as the musical conductor of the New York Philharmonic Society, and conducted his first concert on Nov. 20, 1890. It is said that the Philharmonic increased greatly in popularity under his direction, and that the season now closing has been the most prosperous ever known in the history of the society

Last Spring Mr. Seidl went to London to take charge of the Wagner operas in which Jean de Reszke appeared at Covent Garden. On July 20 of last year he conducted the ninety-third performance of Parsifal given at Bayreuth. He was to have returned to Covent Garden this Spring to direct the three cycles of Wagner operas to be produced there, and every seat for these performances had been sold in advance. Next season he was to have been the chief conductor of the operatic performances to be given at the Metropolitan Opera House. During the past Winter he conducted a series of Sunday night concerts at the Metropolitan, another series of concerts at the Waldorf-Astoria, and numerous other concerts. He was to have conducted a concert at Chickering Hall this (Tuesday) evening.

A few months ago Mr. Seidl was invited to accept the post of conductor at Hamburg and Berlin respectively. It was principally due to the desirability of retaining Mr. Seidl in New York that the permanent orchestra was recently organized, its chief object being to give the great conductor a permanent post. For the past three years Mr. Seidl had lived in East Sixty-second street.

He usually passed his Summers in the Catskils at his country home, Seidl Berg, whenever he happened to be disengaged. Mr. Seidl had done a great deal for the cultivation and advancement of musical taste in this country, and it will not be an easy matter to replace him. The Philharmonic Society gave its final public rehearsal and concert for the season on Friday afternoon and Saturday evening, repectively, under the direction of Frank Van der Stucken, who had come from Cincinnati for that purpose. It is not likely that the Philharmonic will select a successor to Mr. Seidl before the annual meeting of the society in June, although overtures have already been made by cable to Arthur Nikisch, who is now at Leipzig, and who was formerly the director of the Boston Symphony Orchestra. The Permanent Orchestra Society is to hold a meeting at an early date, when it is hoped that some arrangement will be reached by which the man selected by Maurice Grau to replace Mr. Seidl as the chief conductor at the Metropolitan will also prove a suitable man to fill the position of leader both of the Permanent Orchestra and the Philharmonic Society, as it is the general opinion that in this way only can an offer sufficiently remunerative be made to secure some eminent European leader.

The memorial services for Anton Seidl were held at the Metropolitan Opera House on Thursday afternoon. Preceding this public meeting there were private services at Mr. Seidl's home in East Sixty-second Street, where the rooms were filled with flowers. The private service was conducted by the Rev. Merle St. Croix Wright, who read verses from the Bible and verses from modern poets, and nothing else. By faith Mr. Seidl was a Roman Catholic, but the Roman Catholic Church forbids the cremation of the human body, and as, in accordance with his expressed wish, Mr. Seidl's body was to be cremated, no priest was permitted to conduct the private or public service. Archbishop Corrigan, however, sent a special messenger to Mrs. Seidl, expressing his profound sympathy over her loss. Just before the services began a cable dispatch from Jean de Reszke was delivered. It read: "Deeply affected by the great loss of the greatest Wagner conductor of the day." The coffin was cloth-covered and had silver handles. On the plate of the coffin was the inscription: "Anton Seidl. Born May 7, 1850 Died March 28, 1898." At the head of the coffin was a candelabra with seven candles. Mrs. Seidl sat beside the coffin, and the other mourners present included Mrs. Robert G. Ingersoll, Miss Ingersoll, Miss Farrell, Mr. and Mrs. Adam Weber, the Misses Woodruff, Mrs. Xaver Scharwenka, Mrs. Max Fleischmann, Mrs. Oscar B. Weber, and Mrs. Louis Josephthal. When Mrs. Seidl arose to look for the last time on the face of her husband, she was so overcome that she fainted.

A few minutes after the conclusion of the private service the cortége was made up for the procession to the Metropolitan Opera House. Long before the cortége arrived an immense crowd had gathered in the vicinity of Broadway, between Thirty-ninth and Fortieth Streets. At Fifth Avenue and Fortieth Street the band of the Musical Mutual Protective Union met the hearse and escorted it to the Opera House, where every seat was occupied, and thousands who had been unable to obtain tickets were clamoring for admission. The display of floral tributes was very unusual, both in its profusion and magnificence. The entire space in front of the stage, usually occupied by the orchestra, was floored over, carpeted and encircled with black cloth. In the centre of this space, on the very spot where Anton Seidl had so often directed his favorite operas, stood the catafalque, tastfully ornamented by a silken American flag and a few floral emblems of sorrow. Near the head of the coffin was a large music stand made of flowers, the tribute of the Maurice Grau Opera Company. The top of this stand resembled an open book, and suspended from one corner of the book was Seidl's favorite bâton. Not far off stood a large lyre of white and pink roses with strings of violets and smilax, which was contributed by the Metropolitan Permanent Orchestra. Other floral tributes of singular beauty and variety came from Madame Melba, Jean and Edouard de Reszke, Robert G. Ingersoll, the Steinway Brothers, the Seidl Society, the Philharmonic Society, the Liederkranz Society, the Arion Society, the Musical Mutual Protective Union, the German Polyclinic, the German Press Club, the Manuscript Society, E. Francis Hyde, James Speyer, Carl Loewenstein, Lillian Nordica, and many others. The stage setting was the church scene from Faust. The Musical Mutual Protective Union and the Philharmonic Orchestra occupied the larger part of the stage. The singers stood at the sides when not singing.

It was about a quarter past one o'clock when the Musical Protective Union, under the leadership of Nahan Franko, began playing a dirge from Beethoven to denote that the body was being brought in. Everybody rose and remained standing while the coffin, preceded by the pallbearers, was borne down the aisle and placed upon the catafalque. The pallbearers were Carl Schurtz, A. Schuler, Oscar B. Weber, E. Francis Hyde, David Liebmann, Richard Arnold, Henry Schmitt, Albert Stettheimer, Henry T. Finck, Walston H. Brown, Louis Josephthal, H. E. Krehbiel, Xaver Scharwenka, August Spanuth, Albert Steinberg, Charles T. Barney, Rafael Joseffy, Julian Rix, James Speyer, Edgar J. Levey, Dr. William H. Draper, Richard Watson Gilder, Paul Goepel, E. N. Burghard, Eugen Ysaye, Victor Herbert, and George G Haven. Mrs. Seidl, accompanied by her physician and several friends, sat in box No. 30, which was always occupied by Mr. Seidl when he was not conducting.

As the time for rehearsals was limited, the Committee of Arrangements decided to dispense with the proposed mixed chorus and to ask only the Arion and Liederkranz Societies to sing separately. The musical programme was as follows. A male chorus "Wenn Sich Zwei Herzen Scheiden," sung by the Arion Society, and conducted by Julius Lorenz; the Adagio Lamentoso from Tschaikowsky's "Symphonie Pathetique," played by the Philharmonic Society, and conducted by Richard Arnold: Zoellner's "Helden Requiem," sung by the Liederkranz Society, assisted by Miss Sargent as soloist, and conducted by H. Zoellner; and the Funeral March from the "Götterdämmerung," played by the Philharmonic Orchestra, and conducted by Henry Schmitt.

After the singing of the "Helden Requiem," the Rev. St. Croix Wright delivered an address, in the course of which he said:

Music is great because man, its maker, is great. The one who knew how to convey all the intensity of music's universal language is dumb. We honor in him a man who honored himself and our country. Lover of art, believer in the ideal, through him we have lived. His work entitles him to immortality among us. Here is his bâton. No one will take it, for Anton Seidl was unique.

Henry E. Krehbiel, of the Memorial Service Committee, then read Robert G. Ingersoll's eloquent tribute to Anton Seidl, which was telegraphed by Colonel Ingersoll from Wheeling, W. Va. The tribute was as follows:

In the noon and zenith of his career, in the flush and glory of success, Anton Seidl, the greatest orchestral leader of all time, the perfect interpreter of Wagner, of all his subtlety and sympathy, his heroism and grandeur, his intensity and limitless passion, his wondrous harmonies that tell of all there is in life, and touch the longing and the hopes of every heart, has passed from the shores of sound to the realms of silence, borne by the mysterious tide that ever ebbs but never flows.

All moods were his. Delicate as the perfume of the first violet, wild as the storm, he knew the music of all sound, from the rustle of the leaves, the whispers of hidden springs, to the voices of the sea. He was the master of music from the rhythmical strains of irresponsible joy to the sobs of the funeral march. He stood like a king with his sceptre in his hand, and we know that every tone and harmony were in his brain, every passion in his heart, and yet his sculptured face was as calm, as serene, as perfect art. He mingled his soul with music and gave his heart to the enchanted air.

He appeared to have no limitations, no walls, no chains. He seemed to follow the pathway of desire in the marvelous melodies, the sublime harmonies which were as free as eagles above the clouds with outstretched wings. He educated, refined and gave unsurpassable joy to many thousands of his fellow beings. He added to it grace and glory of life.

He spoke a language deeper, more poetic than words, the language of the perfect, the language of love and death. But he is voiceless now, a fountain of harmony has ceased, the inspired strains have died away in night, and all its murmuring melodies are strangely still. We will mourn for him; we will honor him, not in words, but in the language that he used.

Anton Seidl is dead. Play the great funeral march, envelop him in music, let its waiting waves cover him, let its wild and mournful winds sigh and mourn above him, give his face to its kisses and its tears. Play the great funeral march, music as profound as death, that will express our sorrow, that will voice our love, our loss, our hope, and that will tell of the life, of the genius, the triumphs, the death of Anton Seidl.

When Mr. Krehbiel read the words "play the great funeral march," Henry Schmitt, the concert meister of the Seidl Orchestra, raised his bâton, and began playing the impressive strains of Siegfried's "Funeral March," and the whole assemblage rose and remained standing while the coffin was being removed from the Opera House.

The body was taken directly to the crematory at Fresh Pond, L. I., where the ceremonies attending the incineration were held. The funeral cortége, consisting of the hearse and about fifteen carriages, arrived at the crematory at 4.30 P.M. About four hundred mourners made the journey to Fresh Pond by railroad and trolley car. Arthur Claasen played the funeral march from the "Götterdämmerung" while the body was borne into the incinerating room.

The committee of the Lotos Club appointed to attend the funeral met at the club house and proceeded in a body to the Metropolitan Opera House. The committee included Stanley A. Cohen, John Elderkin, Chandos Fulton, Harrison Grey Fiske, Edwin H. Low, William H. Hume, George H. Daniels, William Jay Ives, Dr. S. G. Perry, W. C. Davis, Willard Parsons, William Brookfield, F. T. Murray, Henry W. Ranger, F. S. Pegram, E. P. Cone, W. A. Ireland, Henry E. Duncan, and F. L. Montague. Frank R. Lawrence, the President of the Lotos Club, of which Mr. Seidl was an active member, sent the following message:

The sudden death of our friend and companion, Anton Seidl, has shocked me deeply. We loved him, not alone for his genius, but for his blameless life, and for the gentle kindliness of a noble disposition. Long and earnestly we shall mourn the loss of this prince, both among musicians and among men.

Telegrams of condolence were received from hundreds of friends and admirers of Mr. Seidl. At a special meeting of the directors of the Music Hall Company the Secretary was instructed to send resolutions to Mrs. Seidl and the Philharmonic Society, expressing their sympathy in the death of Anton Seidl. The Hungarian Society of the City of New York held a memorial meeting last Wednesday evening at No. 156 Second Avenue, and adopted resolutions of regret at the death of Anton Seidl, who was an honorary member of the Society. At a meeting of the Board of Directors of the Seidl Society of Brooklyn, held last Tuesday afternoon, it was resolved to send to the widow assurances of the Society's profound grief, and its memorial to him will be a history of the Society's work under Mr. Seidl's direction during the past ten years. The Boston Symphony Society sent telegrams of regret to the Seidl Society and to Mrs. Seidl respectively.

The following mourning notice was distributed with the programmes at the public rehearsals of the Philharmonic Society last Friday afternoon:

ANTON SEIDL.
Died March 28, 1898.

The Philharmonic Society of New York closes its fifty-sixth season, the most successful and prosperous in its history, in sorrow and mourning, through the sudden decease of its late honored conductor, Mr. Anton Seidl.

After the resignation of Mr. Theodore Thomas in 1891 Mr. Seidl was elected conductor of the society and has since continuously served in that position until his sudden demise while actively engaged in preparation for the present concert. Under his leadership the society has uniformly prospered in its attendance and in its artistic results, and the members desire to place on record their profound respect for his consummate attainments as a musician and their deep sense of loss in his decease.

Mr. Seidl's genius for conducting was innate, but was fostered by assiduous study and long, early association with the masters of this generation. His remarkable insight into the orchestral works performed by the society and the vitality and charm of these performances under his direction will long be cherished in the memories of those who have been guided by him in their performance and of those who have listened to their interpretation.

This notice, as well as the announcement of the fifth number of the programme, "Siegfried" Funeral March," were bordered with black and headed "In Memoriam."

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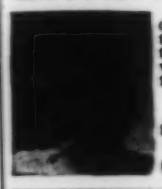

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Hogan's Alley, at the Alhambra last night, is a good brisk show by a company of excellent merit, headed by Gilmore and Leonard, who have justly been termed the Kings of Irish Comedians. Their business is of the refined, proud Irish character; that they scored a hit was demonstrated by the frequent recalls they received. On the whole the show is a winner. The scenic effects were very good and original.

Minneapolis Times.

If you wish to spend two hours and a half of enjoyable fun, and folly, and if you want to drown your sorrows, go see those Irish Comedians, Gilmore and Leonard, in Hogan's Alley, and you will be fully recompensed. The fun begins early and is interrupted only by specialties, which, by the way, are of an extra high order. There is a trifle more plot than such comic plays usually essay. Taken all in all it is the funniest farce-comedy seen here this season.

St. Paul Press.

Hogan's Alley is al right. It is one of the best farce-comedy attractions seen at the Grand this season. There is not a trace of vulgarity from beginning to end, and it is chock full of wholesome amusement. We laugh, and we don't know why, and the man, woman or child who is not moved to laughter by the funny doings of those two Irishmen, Gilmore and Leonard, had better see a physician at once. The company supporting the stars are away above the average.

We are booked solid season 1898 and 1899. Hogan's Alley will be newly painted, sidewalks newly paved, new tenants moved in. New ideas, new scenic effects, and, in fact, entirely renovated up to the times. All of which are duly copyrighted and fully protected by the new law. Our Attorneys, HOWE & HUMMEL.

All communications, address our Manager, EUGENE WELLINGTON, per route.

Respectfully yours,

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